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*Weekly Review OF THE World's Music*

Forty-Second Year. Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXII—NO. 6

NEW YORK, THURSDAY, FEBRUARY 10, 1921

WHOLE NO. 2131



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## NEW YORKERS GIVE GALLI-CURCI A GREAT OVATION AT THE MANHATTAN

**Celebrated Chicago Opera Star Thrills Vast Audience with Her Beautiful Singing—Marinuzzi's "Jacquerie" Wins Approval—Charles Marshall Sustains Fine Impression Recently Created in Windy City—More Applause for Mary Garden—Polacco Enthusiastically Greeted Upon His First Appearance Under New Régime**

"LUCIA," JANUARY 31.

Anyone even with impaired eyesight would have known that it was Galli-Curci night at the Manhattan Opera House on Monday, January 31. A line in front of the ticket office wound half way up the block toward Ninth avenue and there was already a host of standees inside of the theater when the writer arrived a little before eight. By eight-fifteen the entire house was filled and ready to give the famous diva a rousing send-off. When Galli-Curci made her first appearance, the applause kept her bowing for several minutes before she began to sing. And when she did, it did not take long to find out that the singer is still the possessor of one of the world's most beautiful voices. She was in excellent form and during the evening demonstrated her great skill in the art of singing.

In the first act she looked especially charming, slim and graceful, and her voice was heard to marked advantage in the duet with Tito Schipa, who likewise made a most agreeable appearance. With each trill or perfect top note, the audience's enthusiasm increased until, when the diva had given a superb rendition of the "Mad Scene," the climax was reached. Rounds of applause kept ringing for several minutes, forcing the singer to repeat part of her aria—and as beautifully as before. Despite the fact that once or twice Galli-Curci slipped a bit from the pitch, the delighted listeners did not care. They were there to have their ears charmed and they were more than satisfied. When she took her curtain calls she was tendered an ovation.

Whereas Galli-Curci's success came in the second act, Schipa's followed in the final one. The handsome young tenor was in excellent condition and sang with great skill. His big moment came, however, in the scene in the cemetery. Such beauty and clarity of tone, coupled with depth of feeling! It is little wonder that there were frantic cries of "Bravo, Schipa" intermingled with equally frantic applause at the curtain calls. Both Galli-Curci and Schipa scored individual triumphs. And the combination is a wonderful one and made the performance memorable!

Rimini, as Lord Henry Ashton, was most satisfactory, as was also Lazzari as Raymond. Cimini conducted.

"OTELLO," FEBRUARY 1.

There was great curiosity to hear the Chicago "find," Charles Marshall, the American tenor, in the role in which he made such a stir in Chicago a few weeks ago, the title part in Verdi's "Otello." Mr. Marshall sang it at the Manhattan Tuesday evening of last week—and did not disappoint. His is a powerful, manly, real heroic tenor voice, well produced; nor was it fatigued in the least by the great amount of loud singing which Otello is called upon to do during the evening. He acted, too, with a vigor and effectiveness that showed real dramatic talent. It was a most satisfactory presentation, one that entitled him to share—as he did—in the honors of the evening with those two established stars, Rosa Raisa and Titta Ruffo, who were the Desdemona and Iago of the evening. Raisa has comparatively little opportunity to display the opulence of her voice in Desdemona's music, but sang with artistic restraint and rose splendidly to the opportunities afforded her in the third act. Ruffo was his usual remarkable self, both as singer and actor. Especially fine was the "Credo," which brought him thunders of applause, and the ensuing magnificent scene with Otello. The smaller roles were well done on the whole, although one could not imagine even Otello becoming jealous of such a personality as appeared in the role of Cassio. The chorus comes in for a special word of praise. It handled the difficult numbers excellently. The hand of Cimini at the conductor's desk was not especially firm and the orchestra was frequently ragged.

"MANON," FEBRUARY 2.

Yvonne Gall, a very experienced Manon vocally and in stage action, did full justice to the requirements of the picturesque title role, and also filled the eye with a portrait of pleasing pulchritude. The audience liked her and made their approbation very audible. The Des Grieux was Lucien Muratore and this means that the role had for its incumbent a romantic actor of the highest skill and most attractive personality, and a singer of rare taste and musical insight which he sets forth with a voice that has vibrant ring, sympathetic quality, and emotional expressiveness. Hector Dufranne put bluff humor and forceful characterization into the part of the rascally Lescaut and Desire

Defrere was the Bretigny and Edouard Cotreuil the elder Des Grieux. Giorgio Polacco was the conductor of the evening and his return to this city was marked by a welcome that sounded like a cyclone. Polacco has lost none of his old incisiveness, accuracy, and authority. He proclaimed the delicate beauty of the Massenet score with fidelity and imagination and he maintained a firm ensemble between stage and orchestra.

The enthusiasm of the evening must have been a joy to the conductor and the singers, and it was heartily merited.



Photo by Ray Huff.

ALBERTO SALVI,

*The noted Italian harpist, who has amazed and conquered the American musical public with his phenomenal playing. He has demonstrated that the harp, in such practised hands as his, has unlimited concert possibilities; that it can produce almost undreamed-of volume and variety of tone color. The sensation that Mr. Salvi has created is perhaps best illustrated by the fact that he will have played over one hundred concert engagements this season without the aid of any assisting artists.*

"THAIS," FEBRUARY 3.

General Director Mary Garden, in her favorite role, filled the Manhattan Opera House on Thursday evening, February 3. It was a splendid performance of "Thais." Not the least credit must go to the practiced and energetic baton of Giorgio Polacco. Mr. Polacco—who, incidentally, had the honor of being the first Italian to conduct French opera in France, although he has since become an American citizen—put life and vigor into the score and a precision into the orchestra that has not always been there. He rightly shared in the curtain calls of the evening. Mary Garden was at her best. Her characterization of the courtesan is a real masterpiece and she is never more impressive than in the scene in the desert, the repentant Magdalen. She was in excellent voice and in this role always does some of her best singing. The Athanael of Hector Dufranne is a well known operatic portrait and a worthy companion to Miss Garden's title part. The smaller roles were all excellently looked after in the hands of Paillard, Nicolay, Margery Maxwell, Philine Falco and Maria Claessens.

Needless to say applause was very plentiful throughout the evening.

"JACQUERIE," FEBRUARY 4.

There was an abundance of enthusiasm at the Manhattan Opera House last Friday evening, the occasion being the first performance in New York of Gino Marinuzzi's "Jacquerie." As this was the work chosen to open the season of the Chicago Opera Association in its home city, the story of the opera was given and the performance itself reviewed in detail in the columns of the MUSICAL COURIER at that time. Therefore, it will be sufficient in this report (Continued on page 48.)

## GALLI-CURCI TO SING AT METROPOLITAN

The long expected, the often rumored has happened at last. Mme. Amelita Galli-Curci will sing next season with the Metropolitan Opera Company! The press department of the venerable Broadway institution sent out the announcement by way of the City News Association on Monday evening of this week, thereby depriving the MUSICAL COURIER of another one of its exclusive stories, which had been in type for three days previous to the Metropolitan announcement. (There are some disadvantages in being a weekly!) Evidently somebody leaked ahead of time (perhaps the singer herself told some intimate friend—and you know what intimate friends are!) and the Metropolitan let the story go earlier than it intended, so as to forestall its divulgence from other sources. At the same time it is announced that this engagement is in no way a display of hostility to Mary Garden, new general director of the Chicago Opera Association. Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, stated expressly that the contract was not of recent making, but, on the contrary, was signed just a year ago, in February, 1920.

DENIED AT THE TIME.

At that time, just at the close of the Chicago opera season of 1919-20 in New York, the MUSICAL COURIER picked up a rumor to the effect that Galli-Curci had signed with the Metropolitan, but on inquiring of the general manager's office as to the truth of the report, was told there was absolutely nothing in it; there were no negotiations with her under way nor even in consideration. Of course, such a denial is perfectly admissible if publication of the story denied would be harmful in any way, either to artist or the Metropolitan; but in the face of so positive a denial it is a little surprising to have the statement now made so positively that the date of the signing of the contract was in February, 1920.

WHEN SHE WILL SING.

No details of the engagement were given out. The MUSICAL COURIER, however, is in a position to state that the contract calls for ten performances with an option—which will doubtless be exercised—for two additional ones. Mme. Galli-Curci will positively sing with the Chicago Opera Association during its season in Chicago, joining the Metropolitan about the first of February, 1922, and singing with it while the Chicago organization will be giving its season at the Manhattan Opera House—a season which, by the way, will be extended to cover eight weeks next year.

## St. Louis Orchestra to Continue

The concerts of the St. Louis Symphony Orchestra scheduled for last Saturday evening and Sunday afternoon, were omitted out of respect for its late conductor, Max Zach, whose funeral took place in Boston on Sunday afternoon. They will be resumed, however, on Friday afternoon and Saturday evening of this week, with Kreisler as soloist. The assistant conductor of the orchestra, Frederick Fischer, will lead until Mr. Zach's successor is chosen. President Taylor and Manager Gaines are in New York this week and it is probable that the choice of a new man will promptly be made.

## Wagner-Galli-Curci Suits Settled Out of Court

The MUSICAL COURIER learns that the suits of Amelita Galli-Curci against her former manager, Charles L. Wagner, and his counter suit against her, have been settled amicably out of court, without the payment of money by either side to the other.

## Philharmonic-National Symphony Merger

The most important musical news of the week in New York was that of the merger of the Philharmonic and National Symphony Orchestras, which is to take place at the end of this season. Conductors Stransky, Mengelberg and Bodanzky are all to share in the duties of the baton. The story will be found at length on the editorial page of this issue.



## DRESDEN'S "OPERA CRISIS" IS ON THE VERGE OF PEACEFUL SETTLEMENT

Fritz Busch, as Guest, Is Invited to Conduct Whole Series of Symphonic Concerts, and Fritz Reiner, a Strong Candidate for the Post, Refuses to Direct at All—Karl Muck May Be Chosen for Dresden Opera—A New Orchestra—Concerts

Dresden, Germany, January 10, 1921.—Of all the cities of Germany, the beautiful Saxon capital on the banks of the Elbe was the favorite of English and Americans before the war. There were more of them, perhaps in Berlin, where they studied music, and in Munich, where they studied art. But they were more in evidence here, where they just lived. They left their impress on the town; they entered into its social life. The best residential section is still known as the "English quarter" and one of its most prominent buildings is the English church. One wonders if these things will remain merely a memory or whether the stream of foreigners will some day return.

The attractions that brought them there, at any rate, remain. The famous "Zwinger" with its Sistine Madonna, its Tintoretto, Mantegna and Rubens; the famous collection of porcelains; the Royal Palace, and the Belvedere. The impressive Opera House on the river bank still offers much; the Kreuzkirche still has its choir; even the famous "Morgenmusik" of the quondam Royal Kapelle echoes through the aisles of the Catholic Court Church, although the court has vanished, never to return. The streets are less lively than of yore, although more brightly lighted than those of most other German towns; the houses are less spruce, but—like the jolly yellow street cars—still cleaner than those of Berlin. And, above all, the people are still—or again—gemütlich and polite; and if the war has not strengthened the famous Blümchenkaffee, one is amply indemnified by peace-time quality, "tree cake" and Stollen, whose snow-white flour is of the darkest origin.

### TRYING TO FILL THE SCHUCH VACUUM.

But this is to be a musical report, not a culinary one. There still is music, and good music, too, although rumors of an "opera crisis" indicate that life is not all beer and Würstchen to the musical mentors of the capital. For the opera, as everyone knows, is the life center of musical Dresden, which about the turn of the century entered a glorious era under the leadership of the much lamented Schuch. Schuch died long before the war, and, properly speaking, has never had a successor, although the wonderful orchestra, rivaling the famous Staatskapelle of Berlin, remains as a living monument of his skill. Count von Seebach, the General-Intendant of that period, held out to the fall of the Royal régime, but like his colleague in Berlin, did not relish the revolutionary atmosphere and resigned. During his last years he carried on with two musical coadjutors, Kutschbach, the able but unoriginal assistant of Schuch, and Fritz Reiner, a young and fervent Hungarian, whose commanding personality soon claimed equal rank with the older colleague, and received it.

### THE SCHEIDEMANTEL RÉGIME.

After an interregnum the various "councils"—from artists' council to stage hands' council—united on one candidate for the post of general manager, namely, the ex-harmonist Scheidemantel, a fine artist and a personality commanding general respect. But the various questions of rank and repertory and precedence and discipline presented a hornet's nest that even the amiable Scheidemantel has not been able to subdue, so that the buzzing can be easily heard by the casual visitor. Crisis!

The crisis, unfortunately, does not affect the theater alone. For the symphonic concerts—the best of them—are still given by that same orchestra, conducted alternately by Knutschbach and Reiner. The orchestra obviously does not relish the local rivalries and is subject to various influences from within and without. Believing in the prowess of new brooms, it has recently invited Fritz Busch, the general musical director of Stuttgart, as "guest," and promptly voted to offer him the job of conducting the whole series of its own concerts—leaving the other series (controlled by the Opera management) to the local conductors. Thereupon Reiner, no doubt the worthiest candidate for the general musical director's post, has refused to conduct any concerts at all. The only objection that is offered to his successorship of Schuch is that he is too young. Reiner is thirty-two, but a whole man at that. But he is not a German.

So the matter stands. It seems likely that Scheidemantel will soon act in accordance with the first half of his name, and the ministry of culture is casting about for a big, authoritative man to lead the Dresden Opera to new glories. Nikisch and Hausegger have been asked, we have been told, but it is more than likely that Dr. Muck, who is still without permanent employment, will be the successful candidate—if, indeed, he will accept.

### DRESDEN OPERA STILL GOOD.

While the internal opera war is going on, the institution preserves a dignified and not unworthy front. The quality of its performances may not equal that of the brilliant Schuch era (when Richard Strauss, for one, always picked it to produce new works), but it is still remarkably high and compares favorably with Berlin. Its orchestra, which we heard under Reiner's lead, possesses golden sonorities and finely spun colors and shades, and acts with sovereign precision. Its choruses, trained by Pembaur, are especially notable for tone precision and malleability.

Among the soloists, the "youthful dramatic" soprano,

Elisabeth Rethberg, stands out as the possessor of a magnificent voice that is destined to be heard in the largest opera houses of the world, for it can fill them without losing its sweetness and gloss. Another fine soprano is Charlotte Viereck-Kimpel, beautiful of face and figure and pure and impressive of voice. Well known Eva von der Osten, now married to the leading baritone, Plaszke, is still the "high dramatic" soprano, although probably near the end of her career. Ottilie Metzger-Lattermann, equally well known, still sings mezzo roles with force and majesty, although her corpulence is disturbing.

Among the men, Curt Taucher and Fritz Vogelstrom shine as excellent tenors, as Germans go. In the Italian roles Tino Pattiera, handsome and a typical Italian lyricist, holds the lead. Aside from Plaszke, Carl Burg is a most excellent baritone, both vocally and histrionically, while Dr. Waldemar Staegemann distinguishes himself by exceptional intelligence and finish in style. The stage management, in the hands of George Toller, is high grade.

### REINER A DISCREET WAGNER CONDUCTOR.

We heard, during a short visit, "Aida" and "Rienzi," and enjoyed both performances immensely. There was not a hitch anywhere. In "Aida" there was plenty of fine singing (especially by Elisabeth Rethberg, in the title role), although the orchestral part of the performance, under Striegler, was not equal to the stage niveau. The choruses were magnificent. In "Rienzi" the orchestra was the most remarkable (under Reiner), although the tempi were often slower and the phrasing more deliberate than we like it. As a particular virtue it should be mentioned that the text was nearly always understandable, which in Wagner means that the conductor has more than ordinary regard for the voice. Perhaps Reiner's close association with Mme. Gar-



DRESDEN'S OPERA HOUSE AND CONDUCTOR, AND THE CITY'S PRINCIPAL CONCERT HALL.

(Above) The new "Artists' House," Dresden, where intimate concerts and recitals take place; (below) the Dresden Opera House, now called "Landesoper" instead of "Hofoper," which is the scene of a bitter internal war. (Portrait) Fritz Reiner, conductor of the Dresden Opera, the probable successor of Franz v. Schuch, as general musical director. Reiner is a Hungarian by birth and nationality and only thirty-two years of age.

dini, the singing mistress and daughter of Etelka Gerster, is not without influence here.

In the way of novelties, Dresden, true to its tradition, is doing its share. Last year they included "Don Juan's letztes Abenteuer" by Paul Graener, "Der ferne Klang" and "Die Gezeichneten" by Schreker, "Timpe Toe" by Brandt-Buys, "Der goldne Vogel" by Leo Fall, and "Der Fremde" by Hugo Kaun. This season's first novelty, "Iktar," by Mracek, is about ready for performance and will be duly recorded in the MUSICAL COURIER. Others of similar interest are to follow.

### A NEW ORCHESTRA.

Symphonic activity appears to be less prolific, although there are probably enough concerts, considering the size of the city. Besides the two series of the Landeskappelle (former Royal Kapelle), mentioned above, there is the subscription concerts of the Dresden Philharmonic Orchestra, founded in the first war year, and conducted by Edwin Lindner. Its members play, divided into various sections, in outlying and city resorts during the summer time, and unite in the winter for serious activity. Occasionally they are conducted by other leaders than their permanent one, and sometimes join with other organizations for performances of an unusual sort. Thus a recent performance of

Mahler's gigantic eighth symphony, under Kurt Striegler, celebrated the twentieth anniversary of the People's Choral Union (Singakademie).

Dresden has, of course, the usual quality of chamber concerts and recitals, and is visited by all the leading German soloists in turn. It is the home of the famous Dresden Trio and other similar organizations. Its own resident artists supply it with a quantity of concerts that are very well patronized. It was our privilege to listen to one of these—a folk song recital by Dr. Stagemann, baritone of the Opera, with Fritz Reiner at the piano. It was a rare delight and a more insatiable audience we have not seen in all our born days.

This concert was given in the still new looking Kunstlerhaus, which contains a charming little hall reminiscent of our old Mendelssohn Hall in New York. Other recitals and chamber concerts are given in the Vereinhaus or the larger Logensaal. Symphony concerts take place either at the Opera or in the so-called Gewerbehaus, holding between two and three thousand people. It would seem, then, that Dresden is well fixed for much music, and if what we have heard is a fair sample, the quality holds pace with the quantity. Hereafter, MUSICAL COURIER readers shall be well informed concerning the doings of Germany's once leading "American town."

CÉSAR SAERCHINGER.

## THE LHEVINNES APPEAR IN TROY

Pianists Present New Rachmaninoff Work for First Time in America—Conductor for Troy Vocal Society—Notes

Troy, N. Y., January 8, 1921.—Josef Lhevinne, the distinguished Russian pianist, and his wife, also a noted pianist, scored a triumph Thursday evening, January 6, at Music Hall when for the first time in a number of years they appeared in an ensemble group before an American audience. Besides embodying many wonders of the pianistic art the recital was made important by the presentation for the first time in America of a suite for two pianos composed by Rachmaninoff. The suite as presented by Mr. and Mrs. Lhevinne was remarkable for its beauty and power. It is a distinctly Russian composition, a thing of enhancing harmonies, weird beauty and brilliant inspirations. The dignities of the introduction, the interwoven versatilities of the valse and tarentelle and the ravishingly beautiful romance when played by two pianists, brought enthusiastic and genuine applause. For encores to this group an Arensky waltz and Chaminade's "The Morning" were given. The playing of Mr. Lhevinne is dignified and poetic, and his technic is superb. Mme. Lhevinne proved herself equally accomplished. Their unity of execution is perfect and precision remarkable, so that the sounding of the instruments seemed like one piano, doubled in its capacity and in its fullness and variety of expression. The remainder of the program, given by Mr. Lhevinne, included Schumann's "Carnaval"; Andante, Beethoven; "Hark, Hark, the Lark," Schubert-Liszt; Ballade, G minor, Chopin; four Chopin etudes and the "Blue Danube" of Strauss. There is little new to be said regarding Mr. Lhevinne's art. The audience was most enthusiastic and as a result heard several encores. The concert marked the first musical season in Troy.

### CONDUCTOR FOR TROY VOCAL SOCIETY.

James McLaughlin, Jr., has resigned as conductor of the Troy Vocal Society and his place is being temporarily filled by William L. Glover, of the Emma Willard Conservatory of Music. Mr. McLaughlin was appointed conductor last year after Christian A. Stein, director of the society for many years, resigned owing to ill health. Among those mentioned for the position are A. Y. Cornell, of New York; Dr. Frank Sill Rogers, conductor of the Mendelssohn Club of Albany, and other prominent musicians of this vicinity.

### NOTES.

The Music Study Club of Troy, which was organized about four years ago, has greatly increased its membership and is contemplating a course of events for the coming season. At the last meeting the life and works of Brahms were studied and several of his compositions were presented. American composers are to be studied at the January session. The meetings are held at the Emma Willard Conservatory of Music.

The Troy Conservatory of Music has started a series of recitals to be held during the winter months. Cecil Wright, the New York vocalist, who also teaches at the Conservatory, recently presented his pupils in a recital at the Y. M. C. A., and gave several selections himself. The recital was well attended.

S. E.

### Zelina De Maclot Heard in Newark

Zelina De Maclot sang with marked success at a concert given in Newark, N. J., on the evening of January 26. A number which was especially well received was Winter Watt's "Twilight" song, dedicated to the soprano. There also were some operatic arias, French songs, a group of numbers by American composers, as well as other selections.



# Max Bruch's Death and Funeral Services

The Composer's Last Hours—His Inspiration Flows Up to the Last—His Appearance on His Death Bed—The Impressive Funeral Services—Is Buried in the Same Cemetery as Mendelssohn

BY ARTHUR M. ABELL

Max Bruch's death occurred on October 2, during the great Berlin newspaper strike when practically no news of what was transpiring in the Prussian capital reached the outside world. This accounts for the fact that the passing of so famous a musical personage received such scant attention in the American press. His funeral, in particular, was not mentioned at all, because there were no cabled reports from Berlin. Nevertheless, the funeral services were very impressive and the readers of the MUSICAL COURIER, to whom Bruch's name has long been a household word, will no doubt be interested in an account of them.

Margarete Bruch, poetess and daughter of the celebrated composer, has written me a full description of the event, and I have also received a copy of the Friedernau Tageblatt of October 7, which contains a beautiful tribute to Bruch's memory, and also a detailed account of the proceedings at his burial. This article is from the pen of Louise von Brandt and is entitled "Ein Meister auf der Totenbahre."

## HIS INSPIRATION FLOWS UP TO THE LAST

"My father," writes Margarete Bruch, "passed away shortly after midnight of October 2, quietly and calmly, without any struggle. He had been unconscious for twenty-four hours, but up to that time he was mentally very clear, particularly in everything pertaining to music. Up to the very last, melodies came into his head and he was most unhappy that he was no longer able to write them down. He left his 'memoirs' completed and ready for publication. Shortly before his death my father cried aloud: 'Oh, that an artist might live one hundred and fifty years!'"

"His spirit battled valiantly with death but his poor,

weak body had to succumb and go the way of all that is earthly."

## THE FUNERAL SERVICES.

"My father's death occurred during the great strike of the newspapers, and for this reason scarcely anything appeared in print in Berlin concerning the beautiful funeral services which will ever remain unforgettable to all who were present. The Singakademie Chorus, under the leadership of Georg Schumann, sang 'Wie wohl ist mir, Oh, Freund der Seelen,' by Bach. Then the pastor, Walter Nithack-Sahn, delivered the funeral address, touching briefly on the departed's life and works, and paying a beautiful tribute to his memory. This was followed by a masterly performance of the adagio from Bruch's G minor violin concerto, by Willy Hess, who was accompanied by Walter Fischer on the organ. Addresses followed by the rector of the Berlin University, the director of the Hochschule für Musik, and the director of the Singakademie. As the closing number the chorus sang Bruch's 'In der Nacht.'

## THE FLORAL TRIBUTES.

"The chapel was profusely decorated with flowers and wreaths, as if for a royal prince. The coffin was completely covered with floral tributes, among which was a laurel wreath of gold. On a black velvet cushion at the foot of the coffin were placed all of his orders and decorations. The chapel was completely filled with distinguished people. I can't name them to you, for I was in a dazed condition and paid little heed as to who was present. At the grave the Berlin Liedertafel sang 'Was Gott tut, das ist wohl gethan' and 'Stumm Ruht der Saenger.' Then

I strewed roses and laurel leaves on my father's coffin and it was all over."

## BRUCH AND MENDELSSOHN IN SAME CEMETERY.

Max Bruch was buried in the St. Matthew Cemetery, in the southern part of Berlin, where, more than seventy years ago, was also laid to rest the body of that other composer whose creative genius, in its highest manifestation, was expressed in the form of a concerto for violin. Mendelssohn had an enormous vogue in his day, but his violin concerto looms up more and more as time passes as his most inspired creation. As his other works fade it ever grows in popularity. It is an immortal work and will last as long as the art of music itself endures.

With Bruch it is the same. His following as a composer of oratorios has been immense, particularly in Germany. The one-hundredth performance of his "Die Glocke," about ten years ago, was celebrated with great acclaim; and I vividly recall the great ovation tendered him by the vast audience that thronged the Berlin Philharmonic, about seven years ago, when the Philharmonic chorus under Siegfried Ochs introduced three new short choral works from his pen. It was one of the most spontaneous outbursts of enthusiasm ever witnessed in my thirty years' experience as a critic, and the aged composer had to bow his acknowledgment again and again. Bruch's "Fritschof," "Fair Ellen," "Arminius," "Odysseus," and other oratorios, came to be ranked with the most popular choral works of the nineteenth century in Germany.

And yet Bruch's fame, like Mendelssohn's, will be handed down to posterity chiefly through his G minor violin concerto. It is a masterpiece and will be played as long as the violin itself is played.

## "EUROPA" PROVES A SENSATION IN BERLIN

Satirical Dance-Drama by Georg Kaiser, with Music by Richard Heymann, Attracts the Attention of Public and Critics—"Pericles of Tyrus" Also a Fine Example of Modern Histrionic Development—"Peer Gynt" an Old Standby

without this music. Take as an instance the marvelously poetic and touching scene of Ase's death, which is unforgettable. After Peer's fantastic "ride" to heaven, sitting on the chair at the foot of his dying mother's bed, the tension is so high that only music can relieve it—simple, earnest music like that of "Ase's Death."

Other theaters, of course, have not the extensive musical means of the state theater, which has a section of the Staatskapelle at its disposal. Reinhardt's now world-famous Grosses Schauspielhaus, however, is the best equipped. An orchestra of some forty men, invisibly placed somewhere near the top of the house, accompanies many of these plays that are staged for mass consumption.

## "EUROPA" AT THE GROSSES SCHAUSPIELHAUS.

The most recent of them, requiring a musical background, is Georg Kaiser's "Europa," a satirical dance-drama based on the classic tale of Eumelos and the Dragon's teeth. The drama in its general atmosphere appears to be influenced by the Shaw of "Caesar and Cleopatra" and "Androcles." It makes fun of the unmanly men of King Agenor's land, and presents them as cissies with an esthetic "bug," whose highest ambition is to dance and be "poetic." They move about the stage according to Dalcroze gestures, express alleged joy and sorrow for the death of Eumelos, their companion, in ridiculous dances and processions. The disguised god-father, Zeus, who with Hermes alights on the strand where Eumelos is being mourned and who falls in love with the fair princess Europa, has to woo

her by dancing, too. Three times he tries and only excites the fair one to laughter. (Moissi, Germany's greatest actor, does this to perfection.) Finally he reappears in the form of a bull and carries her off into the waves (which play about under the nearest spectator's feet). But Europa returns, not sadder but wiser . . . follows the reappearance of Eumelos with his wild Scythians, who have no trouble in capturing the maidens of Agenor's court—Europa included—under the noses of their sissified Dalcrozeans.

## HEYMANN'S MUSIC.

All this, of course, cries out for music, and Kaiser, who imagined all the dance scenes as well as the verse, first wanted Strauss to set it. Strauss not being available, a young Berlin composer, Werner Richard Heymann, was selected for the job. He accomplished it with taste and a lightness of touch that of all things is rare to find in Germany. Unpretentious, melodious, but sufficiently dissonant ("modern") to match the sophisticated satire of the text, his music enlivens the scene with piquancy, and leaves off each time when one would like to hear more. There is a short prelude, a descriptive piece, the "Death of Eumelos," a dance of the men, a grotesque dance, a funeral march and a festive march, the three dances of Zeus, an intermezzo scherzando as entr' acte, and a minuet as prelude to Act IV. The dances especially are charming, and the three short ones accompanying the disguised god's attempts present an amusing rhythmic crescendo.

The scenery of this piece, by Ludwig Kainer (who will probably accompany Reinhardt to America next season) are in a flamboyant, baroque style, showing influences of Bakst and the eighteenth century. They are typical of the fantastic side of stage art in present day Germany.

The Grosses Schauspielhaus, formerly the Circus Busch, is shown herewith.

## "PERICLES OF TYRUS."

Equally typical of another branch of the modern histrionic development is the production of the spurious Shakespeare drama, "Pericles of Tyrus," at the Neue Volksbühne, a very artistic little theater run by idealists in the heart of Berlin's east side. Although this "Pericles" is not a real Shakespeare, and has nothing to do with the ancient statesman, being the story of a medieval knight who goes through all sorts of trials, à la Huon, the piece is of high poetic quality, and—despite its naive fantasy—deeply touching. The staging is what is known here as extremely "stylized" (absolute Stilbühne); in fact it has virtually no scenery at all. There is a sort of beaten metal background, which with different lighting appears either golden (when it suggests the court of the virtuous Pericles), or leaden (when it illustrates the vicious atmosphere of an Oriental palace). Sometimes a plain cloth curtain is used—for all sorts of "scenes." It is a garden, when a tin conventionalized plant is set in front of it, a graveyard when a cross and a green wooden grave are added. A scene on shipboard, ending in shipwreck, is played with a rope and a stick with a lighted lantern swinging at the end of it. It was played so powerfully that easily excited people were holding on to their seats in terror.

Music has a less important place in this piece, yet it is almost indispensable. The Polish composer, Ludomir Rozycki, provided it for this production, and with the very meager instrumental support it barely escaped being trivial. We could imagine pseudo-archaic Debussyan bits of tone painting with a few strings, harp, one or two wind instruments and percussion that would be vastly more impressive. There

(Continued on page 14)

Berlin, January 3, 1921.—The holidays are over, and with them the respite from the daily musical grind. People—not only critics—were glad not to go to concerts, and to confine their musical pleasures to the singing of Christmas songs. Somewhere, I believe, the "Christmas Oratorio" was performed in a stuffy hall, and there were organ concerts in the big churches—one with Adolf Busch as soloist—and other serious things. But the opera houses contented themselves with charming trifles like Humperdinck's "Hänsel and Gretel," while thousands of children, little and big, rapturously watched the doings of "Snow-White and Rose-Red," "Little Red Riding Hood" and "Cinderella," to the accompaniment of harmless tunes, in the various operetta theaters of Berlin.

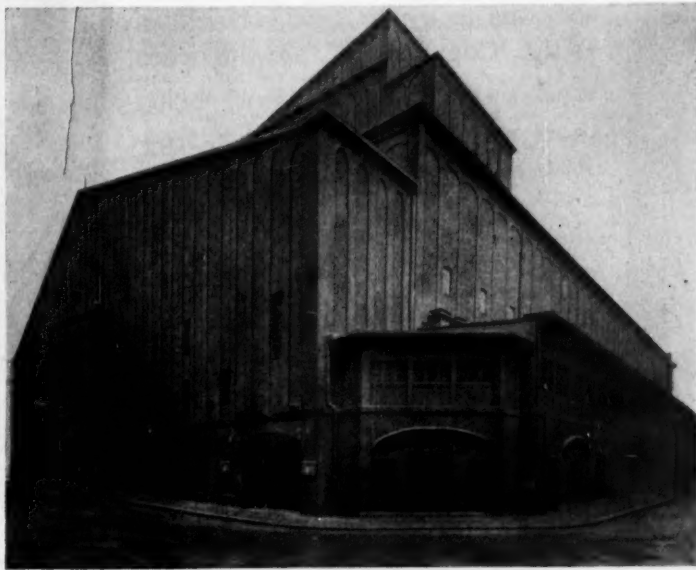
It was a real old-fashioned German Christmas—the first genuine one in six years—for last year the country had not begun to recover from the blockade. It was a pleasure to see the children of Berlin, with their noses glued to toy-shop windows and their eyes bulging with pleasure, to see and hear them dance about the Christmas tree, eating real Pfefferkuchen, Italian oranges, and candies made out of real sugar. Some of them—the young ones—never knew what all this tasted like before. As for the poor, most of them don't know it yet, or would not know it, were it not for some American or English Quaker Santa Claus, who brought to nearly two million German children, in addition to their regular daily feedings, one marvelous piece of honey cake, flavored with universal love.

No German home was musicless in Christmas week; of that we may be sure. But even those who have no home could find music outside of the concert halls. For concert and opera are not the only music furnishers of Berlin. There are the operettas, the cabarets and the cafés (more up to date, the "Bars" and "Dielen") which spread a veritable inferno of sound all over the city. Then there are the "dance evenings" of terpsichorean stars. And there are the serious theaters as well, for stage music—that is, incidental music to plays, is finding an ever larger place in the artistic scheme of the drama, especially in Germany, where dramatic art—literature, acting, staging and scenery—have been gradually changing from the naturalistic to the fantastic and symbolic.

Realistic dramas require no music, except as stage furniture (and as such it is usually trivial); but the fantastic stage piece, the symbolic and "atmospheric" drama, no less than the pantomime and the choreographic play, require music, are as inseparable from it as the opera. A number of such dramatic types are constantly being shown in Berlin, and instead of piecing together some shreds of more or less suitable old music, theater managers are willing to risk the expense of commissioning composers to write special music for them.

## "PEER GYNT" AN OLD STANDBY.

The classic model, which seems never to be absent from Berlin playbills (it has been given almost every week at the State Schauspielhaus for the last two years) is Ibsen's "Peer Gynt," with the music of Grieg. Being taken over from the old régime (theatrical, not political) it is perhaps not a fair example of what the leading official German theater can do. The staging is excellent, though more conventional than the recent novelties; the scenery, though exceedingly beautiful, is realistic throughout. The declamation is so perfect that even a foreigner with a book knowledge of German can understand the lines. The music—which we for one had never heard except as a concert suite—is very beautiful, and heightens remarkably the effect of mystery—grotesque fantasy and pathos. Indeed, the drama is hardly thinkable



REINHARDT'S CONVERTED CIRCUS.

Poelzig, Germany's leading modern architect, achieved a triumph in making an imposing theater out of the old Circus Busch, Berlin. Most of the plays in this gigantic house are accompanied by music, the latest being Georg Kaiser's "Europa," with music by W. R. Heymann, discussed in the accompanying Berlin letter.



## BOSTON'S AUDIENCES SHOW KEEN DELIGHT IN FINE RECITAL OFFERINGS

Thibaud and Cortot Give Memorable Joint Recital—Josef and Rosina Lhevinne Offer Most Interesting Program—Much Applause for Martha Atwood and Serge Radamsky—Hoffmann Quartet and Hans Ebell Enthusiastically Received—Josef Hofmann's All-Chopin Program—Cyril Scott Compositions Enjoyed—Lazaro Stirs Enthusiasm—Rudolph Reuter Also Pleases—Rhode Island Trio in Concert—Edith Thompson Recital—Symphony Orchestra Again Delights—Conservatory Notes

Boston, Mass., February 6, 1921.—One of the most pleasurable events of the season was the joint recital given by Jacques Thibaud, violinist, and Alfred Cortot, pianist, in the Steinert Concert Series, Sunday afternoon, January 30, at the Boston Opera House. Together these distinguished French artists gave an inspiring and altogether eloquent performance of César Franck's beautiful sonata in A major. Mr. Thibaud's solo numbers included Lalo's "Symphonie Espagnole"; Spanish dance, Granados-Thibaud; Slavonic dance, Dvorák-Kreisler; "Rondo Capriccioso," Saint-Saëns. Mr. Cortot played six études from Chopin and the following pieces: "Etude en forme de valse," Saint-Saëns; "Cathédrale engloutie," Debussy; "Seguedillas," Albeniz; rhapsody No. 11, Liszt. Charles Hart, an able pianist, accompanied Mr. Thibaud.

Mr. Thibaud was in the vein, and when at his best he is unsurpassed. His technic has never seemed so brilliant, his tone so warm and full. His musicianship is always superb and he never fails to transmit his finely controlled poetic fervor to his ever responsive listeners. He played three movements from Lalo's familiar Spanish symphony admirably, with due regard for its rhythmic and melodic elements, and was no less effective in the lighter pieces. Mr. Cortot's playing also tempts one to rhapsodize. With Mr. Thibaud he helped glorify—indeed, recreate—the exquisite music of Franck. His performance of the purely piano pieces was clarity itself. Technical finesse, musicianship of a high order, elegance and taste par excellence—these are the outstanding qualities of Mr. Cortot's great art. Both artists stirred the tremendous enthusiasm of their large audience, and many encores had to be added.

### SYMPHONY GIVES INTERESTING CONCERT.

One of the most agreeable programs which Mr. Monteux has arranged this season was that heard at the Symphony concerts of Friday afternoon, January 28, and Saturday evening, January 29, in Symphony Hall. The program was as follows: Symphony No. 2, in D minor, op. 70, Dvorák; two passacaglias (first time in Boston), Scott; air of Pamina, from "The Magic Flute," Mozart; "Depuis le jour," from "Louise," Charpentier; a "Faust" overture, Wagner. Hulda Lashanska was the soloist.

In his exceedingly interesting passacaglias Scott has utilized two old Irish folk tunes. These simple themes, after treatment by this daring, individual composer, emerge transfigured—the first as a stirring, poignant lament; the second as a vivid, glowing, overwhelming dance. To be sure, the extravagant orchestral coloring serves to conceal the lack of any other form of invention. But there is no denying the musical, and especially the dramatic effect, of Scott's method, with these pieces. The applause was hearty and prolonged, and Mr. Scott, who was in the audience, had to bow his acknowledgments several times, although it was obvious that, notwithstanding his boldness as a composer, he would have preferred modestly to remain unidentified.

Dvorák's second symphony was played here for the first time in almost twenty years, and Mr. Monteux was fully justified in reviving this charming music. Of a folk flavor throughout, the symphony is marked by spontaneity and sincerity. The performance was admirable in every respect, and Mr. Monteux called on his band of virtuosos to share the tremendous applause with him. Mme. Lashanska, the soloist, made a favorable impression on the occasion of

these concerts, her debut in this city. Her singing of the lovely air from Mozart reflected the purity of tone and style, the smooth legato and altogether musicianly performance which are generally associated with her teacher, Mme. Sembrich. Mme. Lashanska is gifted with a beautiful lyric voice, particularly in the middle register, and she uses it with great skill, never forcing, always true to pitch. She was not as effective in her interpretation of the exquisitely sensuous air from "Louise"—it was too objective to be ardent. The singer was easy to look at—and the audience recalled her with enthusiasm.

### JOSEF AND ROSINA LHEVINNE PLEASE IN RECITAL.

Josef and Rosina Lhevinne, the eminent pianists, gave an interesting recital, Thursday evening, January 27, in Jordan Hall. Mr. Lhevinne gave a splendid exhibition of his fine abilities in the following pieces: "Carnaval," Schumann; andante, F major, Beethoven; "Hark, Hark, the Lark," Schubert-Liszt; ballade in G minor, two études, op. 25, Chopin; berceuse, Tchaikowsky; "staccato étude," Rubinstein. Together, the pianists played the second suite, op. 17, for two pianos, by Rachmaninoff.

Mr. Lhevinne's formidable command of technic and tone, and his splendid musicianship, were everywhere in evidence in the interpretation of this interesting program. The varied tonal and rhythmic effects, the many different moods of Schumann's charming "Carnaval," which is having quite a vogue this season, were so delightfully portrayed that the interest never lagged. The pianist was equally effective in the other numbers and was forced to lengthen his program considerably. Mr. and Mrs. Lhevinne showed in their splendid performance of Rachmaninoff's characteristic music for two pianos that they have achieved an admirable ensemble. Warmly applauded and recalled, the pianists added a charming waltz by Arensky.

### MARTHA ATWOOD AND SERGEI RADAMSKY WARMLY APPLAUDED.

Martha Atwood, the charming soprano, and Sergei Radamsky, the well known Russian tenor, were heard in a joint recital Tuesday evening, February 1, in Jordan Hall. Mme. Atwood sang the following songs: "Après un Rêve," Fauré; "Chanson à Danser," Perillou; "Le Nélumbo," Moret; "Lied Maritime," D'Indy; "L'Invitation au Voyage," Duparc; "Apostrophe du Berger," Engel; "Baby's Epitaph," Denmore, and "Were I Yon Star," Foster. Mr. Radamsky's pieces were these: "Caro mio ben," Giordani; "Arietta," Stradella; "My Heart Is Fixed," Bach-Engel; "Night Is Mournful" and "Lilacs," Rachmaninoff; "Romance," Rimsky-Korsakoff; "Lullaby," Tchaikowsky, and Sheppard's arrangement of "Revolutionary Folksong." Both singers sang a duet, "The Keys of Heaven." Edna Sheppard was Mr. Radamsky's most excellent accompanist.

It is several years since Mme. Atwood has been heard in Boston, her native city, and a large, friendly audience was on hand to renew old pleasures. Her middle voice, as luscious as ever in quality, and her vocal skill unimpaired, Mme. Atwood was warmly applauded by her interested listeners. In her eagerness to transmit the message of text and music the singer mars her otherwise commendable work by a tendency to sentimentalize, when subtlety would prove more effective. This failing was particularly noticeable in her interpretation of Duparc's exquisite song, one of the most beautiful pieces in song literature. Recalled

again and again, Mme. Atwood lengthened her program, playing her own accompaniments.

Mr. Radamsky confirmed the favorable impression of earlier recitals in this city. It is to be regretted that the singer did not draw his songs altogether from Slavic sources, for it is in the Russian folk and art songs that Mr. Radamsky is most effective. Indeed, he is quite unrivaled as an interpreter of his native folk music. The audience insisted on extra numbers.

### HOFFMANN QUARTET AND HANS EBELL.

The Hoffmann Quartet (Jacques Hoffmann, first violin; Ernst H. Hoffmann, second violin; Louis Artières, viola; Carl Barth, cello) gave its second concert of the season January 26, in Jordan Hall. The Quartet was assisted by Hans Ebell, the admirable Russian pianist. The program comprised Smetana's introspective, sad and generally impressive quartet in E minor, "From My Life"; two serenades, agreeable and well written, by Jongen, and Schumann's beautiful quartet in E flat major for piano, violin, viola and cello. Mr. Ebell's excellent performance of the piano part of the Schumann contributed effectively to the finished performance of this lovely music. Seldom does one hear a more satisfying ensemble pianist than Mr. Ebell. The Hoffmann Quartet renewed the favorable impression which was made at the first concert of this organization. Mr. Hoffmann is to be commended for his brave attempt to establish a local chamber music organization.

### JOSEF HOFMANN PLEASES IN ALL-CHOPIN PROGRAM.

For his second and last recital this season in Boston, Josef Hofmann, the eminent pianist, played an all-Chopin program Sunday afternoon, January 30, in Jordan Hall. In detail it was as follows: Sonata in B minor, op. 58; nocturne in E major; valse in E minor; ballade in F minor; berceuse, mazurka in A flat major; scherzo in C sharp minor; études—A flat major, D flat major, F major; polonaise in A flat major.

Mr. Hofmann's mastery of dynamic gradations and tonal color, his fine sense of rhythm and musical sensibility, are exceedingly well adapted to the interpretation of an all-Chopin program. Although there was, as usual, little evidence that the pianist himself was profoundly stirred by the pathos and passion of Chopin's romantic expression, the effect was always agreeably musical and the audience very enthusiastic.

### COMPOSITIONS OF CYRIL SCOTT PLEASE.

Cyril Scott, the British composer and pianist, assisted by Ethyl Hayden, a charming soprano from the studio of Mme. Sembrich, gave an interesting concert of his own compositions on January 31 in Jordan Hall. The piano numbers were as follows: "Dagobah," "Song from the East," "Consolation," "First Bagatella," Pierrot Piece No. 1, "Passacaglia," "Sphinx," "Waterwagtail," "Twilight of the Year," Pastoral No. 2, "Paradise Birds," "In the Temple of Memphis," ballad, "Danse Negre." The songs were these: "Lilac Time," "Tyrolean Evensong," "Blackbird Song," "Don't Come in, Sir, Please," "Spring Song," "Autumn's Lute," "Pierrot and the Moon Maiden," "An Old Song Ended," "Lullabye."

This recital was uncommonly interesting, even though the music came from the same pen with inevitable repetition of harmonic ideas. The moods of the pieces chosen for performance were well contrasted, and the play of Mr. Scott's very individual fancy and highly sensitive spirit was reflected in the strange and usually fascinating beauty of his unfamiliar harmonic structure. Of the piano pieces those that made the most favorable impression were "Dagobah," "Consolation," "Passacaglia," "Waterwagtail" and "Danse Negre."

Miss Hayden's singing revealed a lovely voice of generous range, clear enunciation and musical understanding. She was particularly effective in the "Blackbird's Song," "Don't Come in, Sir, Please," "An Old Song Ended" and "Lullabye." A large audience was keenly appreciative.

### LAZARO STIRS ENTHUSIASM.

Hipolito Lazaro, Spanish tenor of the Metropolitan Opera, made his local debut as a concert singer January

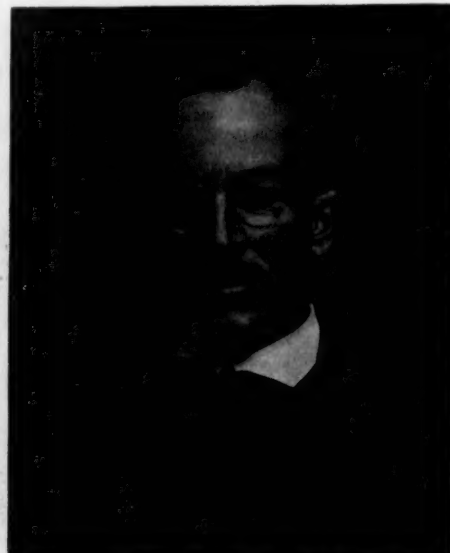


**WILLIAM GUSTAFSON**  
BASSO  
Metropolitan Opera Company

Mr. Gustafson's fine, resonant bass also was heard to good advantage, as the King; the fact that the opera was sung "in English" being most apparent in his vocalism—*Philadelphia Evening Bulletin*.

The King Mark was Mr. Gustafson, who, although singing the role for the first time, did full justice to its mighty array of platitudes—*Brooklyn Eagle*.

Mr. Gustafson's King Mark had stateliness, sonority and surface cleverness.—*Philadelphia Inquirer*.



**WILLARD FLINT**  
BASSO and VOCAL COACH  
Teacher of William Gustafson  
STUDIO: SYMPHONY CHAMBERS, BOSTON



# CHICAGO MUSICAL COLLEGE—SUMMER MASTER SCHOOL

*A thorough examination of the letters which Mr. Carl D. Kinsey wrote me since the beginning of our negotiations fifteen months ago and a certain evidence which I have been able to secure, have satisfied my lawyers that my contracts with him are null and void. Whether this is the case or not is for the courts to decide. Meanwhile I again caution the public that in spite of statements to the contrary already printed and which will probably be printed again in the future I POSITIVELY WILL NOT TEACH AT THE CHICAGO MUSICAL COLLEGE NEXT SUMMER.*

**DELIA VALERI**

381 West End Ave., New York

30, in Symphony Hall. He was assisted by Henriette Wakefield, mezzo soprano, and Max Terr, pianist. Mr. Lazaro sang the aria, "O Paradiso," from Meyerbeer's "L'Africaine;" the aria, "Spirito gentile," from Donizetti's "La Favorita;" the "Dream Song" from "Manon;" Spanish song by Alvarez, Penella and Seranno, and miscellaneous pieces by Bettinelli, Ring-Hager and Ronald.

That this tenor has achieved such distinction among singers is due primarily to the beautiful quality and extraordinary range of his voice. Of Latin ardor there is plenty, but his ability as interpreter is marked by a persistent tendency to sentimentalize. Miss Wakefield disclosed a voice of considerable power and no little vocal skill in the popular air from "Samson and Delilah" and in songs by Chadwick, MacDowell and Worrel. Mr. Terr, a competent accompanist, was heard in two pieces by Liszt and Chopin. The audience on such occasions is always very demonstrative and there were numerous encores.

#### RUDOLPH REUTER PLEASES IN RECITAL.

Rudolph Reuter, pianist, gave his second recital Tuesday evening, January 25, in Jordan Hall. Mr. Reuter was heard in the following program: Scherzo in C sharp minor, nocturne, op. 62, No. 1, ballade in A flat, Chopin; intermezzo, op. 117, No. 2, intermezzo, op. 118, No. 1, intermezzo, op. 118, No. 2, romanze, op. 118, No. 5, capriccio, op. 116, No. 7, Brahms; "Winterreigen," op. 17, Dohnanyi; prelude in A flat, Borowski; "Christmas Eve," Busoni; "Improvisation," A. Walter Kramer; "The Tide," Marion Bauer; "Sursam Corda," Liszt; "Au Bord d'une source," Liszt; etude in C, Rubinstein.

Mr. Reuter confirmed the favorable impression which he made at his debut recital here last season. Technical dexterity, command of nuance, musicianly phrasing—these are the conspicuous features of this pianist's work. As yet, he rarely strikes fire, presumably because he is too much concerned with the mechanism of making music rather than with the beauty of the music itself. In other words, Mr. Reuter does not see the forest for the trees.

#### RHODE ISLAND TRIO GIVES CONCERT.

The Rhode Island Trio (Alexander Rihm, piano; Wassily Besekirsky, violin, and Jacques Renard, cello) was heard for the first time in this city Thursday afternoon, January 27, in Jordan Hall. The trio was cordially welcomed and exhibited adequate skill and a fine ensemble in trios by Brahms, Novak and Mozart. An interesting statement to the press is to the effect that the Rhode Island Trio was organized and supported by Austin T. Levi, treasurer of the Stillwater Worsted Mills of Harrisville, R. I. Mr. Levi brought the musicians who compose this chamber of music from New York to his village because he "believed in the value of fine musical activity, and decided that Harrisville should have the opportunity to hear and study music of the highest quality. Each day the three artists devote part of their time to practice, preparing repertory, gaining an ensemble by living so close together that could not be obtained were conditions otherwise. They teach a class of more than fifty students—the population of the village is only 2,500—and they have given a series of concerts, some of them in small villages, others in larger cities. Everywhere they have found a hearty response."

#### CONSERVATORY NOTES.

"The Forefathers' Hymn," by Samuel Carr, president of the board of trustees of the New England Conservatory of Music, was given at a concert by the Conservatory Orchestra, George W. Chadwick, conductor, in Jordan Hall, Friday evening, January 28. It was the first time the piece had been sung by baritone voice, Charles Bennett of the faculty serving as soloist, with Mr. Carr himself at the organ. The hymn was written for alto voice in 1904 and first presented in December of that year at a Pilgrim memorial service in the Old South Church, arranged by Rev. Dr. George A. Gordon, minister of the church. Mr. Carr and Mr. Bennett received a great ovation.

Other numbers of the program were: Prelude, chorale and fugue, by Bach-Abert; recitative and aria from "The Marriage of Figaro," Mozart; ballet suite, Rameau-Mottl; symphony in D major, Brahms.

The Hellenic Society of the New England Conservatory of Music has chosen officers as follows: President, Thomas E. Williams; first vice-president, Earl P. Morgan; second vice-president, Janette Fraser; third vice-president, Martha Brubaker; recording secretary, Sue Gordon; corresponding secretary, Janette Fraser; treasurer, Lionel Spencer; assistant treasurer, Marion Dyer.

#### EDITH THOMPSON PLEASES IN RECITAL.

Edith Thompson, the well known pianist of this city, was heard in her annual concert Saturday afternoon, January 30, in Jordan Hall. Miss Thompson's unhackneyed program was as follows: Sonata, op. 31, No. 3, Beethoven; "The Isle of Shadows" and "Bird Song," Selim Palmgren; "La Soirée Dans Grenade," Debussy; "Jeux d'Eau," Ravel; polonaise, op. 44, F sharp minor, Chopin; "Song Without Words," Ernest Moret; Alceste de Gluck caprice and "Etude en forme de valse," Saint-Saëns. J. C.

#### Tom Quinn, a Busy, Popular Irish Tenor

It is doubtful if any singer is busier with engagements these days than Tom Quinn, the popular Irish tenor who makes his headquarters in Boston, Mass. Hardly a night passes that Mr. Quinn does not fill one or more concert engagements, but a robust voice and a robust constitution render him fully equal to all the calls made upon him. His immediate field of activities is Boston, but he makes frequent appearances all over the New England territory, and it is said no greater favorite than Tom Quinn exists in those parts. His services are invariably in demand at all functions and concerts where the Irish people are concerned, and these engagements alone keep him hustling. In fact, he may be regarded as an official Irish singer in



TOM QUINN,  
Tenor.

that part of the country. Recently he sang at all the big receptions in the "Hub City," including those given to De Valera, called the "President of the Irish Republic," the reception to Judge Cohalan, and that to Mrs. MacSwiney, widow of the hunger-striking Lord Mayor of Cork; and also at the reception of the American Commission—all notable occasions closely related to the hopes and aspirations of Ireland in these most troublous days of her troublous history. Mr. Quinn's singing on these occasions was always the signal for a tremendous and spontaneous outburst of approval and enthusiastic appreciation. At the reception to Mrs. MacSwiney his voice filled Mechanics Hall, the biggest auditorium in Boston. Another notable occasion recently when Mr. Quinn's services were markedly appreciated, was the special entertainment in aid of the Children's Hospital, an affair to which that popular and

versatile comedian, Fred Stone, journeyed specially from New York to assist. Mr. Quinn also sang recently at the Boston Elks Memorial, given at the Boston Opera House.

Tom Quinn, by the way, is an enthusiastic admirer of and booster for the songs published by M. Witmark & Sons. It is a common occurrence for him to sing from six to eight Witmark publications at every concert. He by no means confines himself to Irish songs. Among his greatest present-day successes are such numbers as "That Night," "Mother of Pearl," "Eddie Buck of Mine," "Sunrise and You," "Who Knows?," "Values" and "Smilin' Through"—all notable features of the famous Witmark Black & White Series. P.

#### CHICAGO CLUB TO AWARD PRIZES TO N. F. M. C. STATE WINNERS

Chicago, Ill., February 4, 1921.—The Illinois State Contests of the National Federation of Music Clubs will be held in this city, at Kimball Hall, as follows: piano—Tuesday morning, March 1, at nine o'clock; violin—Wednesday morning, March 2, at nine o'clock; voice (male)—Thursday morning, March 3, at nine o'clock; voice (female)—Thursday morning, March 3, at ten o'clock.

Should there be too many voices to hear in one morning, the day for the male voices will be changed. Contestants must be in their places ready to draw for their positions upon the program twenty minutes before the beginning of the contest.

Contestants will be pronounced ineligible if any of the rules governing the contests are broken. The judges will be screened and will know the contestants by number only. The application-questionnaire must be properly filled out, accompanied by one dollar, registration fee, and must be in the hands of the state chairman before February 25.

It has been announced also that the Piano Club of Chicago will award \$50 in cash prizes to each of the winners in the Illinois State Contests. R.

#### "The Impresario" on Tour

William Wade Hinshaw, president and general manager of the Society of American Singers, announces an extended tour of a company presenting Mozart's musical comedy, "The Impresario," for which a new book was written three years ago by H. E. Krehbiel, and which made an immediate success when presented by the American Singers in New York at the Lyceum Theater. The projected tour will begin next October and will cover the entire country and also Canada. There will be a fine all-American cast, headed by Percy Hemus (as the Impresario) and including Ruth Miller, Hazel Huntington, Morton Adkins, Thomas McGranahan and Gladys Craven. The opera will be given in full costume and with attractive scenery. Appearances have already been booked in sixty cities and towns.

#### Louis Eckstein in New York

Louis Eckstein, president of the Ravinia Company, arrived in New York last Monday and is now busily engaged in his office in the Aeolian Building. Mr. Eckstein generally makes his trip early in March, but this year he was able to advance it a few weeks, and thus to complete his plans for the season sooner than usual.

#### Illingworth to Sing at Norfolk

Nelson Illingworth, whose singing of German Lieder in English has made something of a musical stir in New York, has been engaged for a private musicale at Norfolk, Conn., on February 12. He will sing a program of Schubert and Schumann.

## N. F. OF M. C. ORGANIZES JUNIOR AND JUVENILE MUSIC CLUBS

The National Federation of Musical Clubs is now organizing junior and juvenile music clubs in the grammar and high schools. The children of today make the adult audience for our concerts of tomorrow and the National Federation of Musical Clubs is trying to teach the American public that there is no better way of seeking to lift the average appreciation of music and to develop the cultural side of the American people than by forming these junior and juvenile clubs and teaching the young people to like the best in music and art.

Music students often find their lessons flat, stale or unprofitable because of the hours of solitary labor, with no opportunity to share their joys and accomplishments with others. A well organized and well conducted club furnishes just the stimulus needed to carry the work along. The National Federation of Musical Clubs has issued books of special programs for these clubs. Frances Elliott Clark of Philadelphia, chairman of the Educational Department, is the author of the programs, suggesting order of

procedure and constitution for the meetings. The boys and girls conduct their own meetings which gives them practice in parliamentary proceedings. The aim of the junior and juvenile Music Clubs is to reach as many young people as possible, in an effort to encourage them in developing and expressing a love, understanding and appreciation of music in all lines and its sister arts, drama, literature, drawing, and the dance. These clubs for young students will be a source of much profit to those who participate in the work, and of much delight to parents and teachers, who realize the value of socializing the study of music.

Music and music lessons become the most important part of the play and communal life of the child. There is immediately a reason and purpose for diligent practice for "does not the club want me to play something for a special program?" Mrs. Ralph Polk of Miami, Florida, chairman of Junior and Juvenile Music Clubs, will forward these books to anyone interested.



# MUSIC AND PUBLIC EDUCATION

By **GEORGE H. GARTLAN**  
Director of Music in the Public Schools of New York City

## MUSICAL TRAINING FOR THE SUPERVISOR

The Necessity for a Complete Manual of Study Preparatory to the Pedagogical Experiments.

The recently successful salary campaign for increased compensation for teachers has had a marked effect for the good of the supervisor. While it was true in the past that teachers were underpaid, and it is unfortunate that there are still some instances today, the increased salary program makes it possible for school systems to demand a higher type of efficiency. It is not altogether true that to be a successful teacher one must be a college graduate, but the higher education is more valuable to the teacher than to the business man. Therefore, it would be well for all students who contemplate going into the teaching of school music to make themselves academically fit. Along with this increase in academic training should come the development of the musical side as well. It is true that the musical demands on the grade teacher and the supervisor in the elementary grades are not as great as on the high school teacher. Many attempts have been made to standardize this type of instruction, but without any beneficial effect.

There is a type of musician who finds it very simple to acquire technic on an instrument, but is totally lacking in any capacity on the theoretical side. Opposite to this we have the theoretical musician who frequently makes a successful teacher. Standing alone is the third type whose theory is developed and controlled by his creative powers, and as a result, he is the source of musical material.

### MUSICIANSHIP AND THE SCHOOL ORCHESTRA.

Nearly every high school of any account in the country now boasts of a school orchestra. In many cases the

term is grossly misused. It should be called an ensemble of instruments. The term orchestra should be used only when the instruments which go to make up the orchestra are available, but common practice has recognized the broader view of the word because of the psychologic effect upon the children who play in these instrument ensembles. It raises the dignity of the work, and provides a source of inspiration to the student.

On many occasions it has been possible to perform symphonic complete orchestrations, but these cases are few and far between, and as a result we have indulged ourselves in a laxity which has been deleterious to the musical welfare of the school systems. Based on the contention that it was not possible to perform larger musical works and that to try to do so would produce a lack of interest on the part of the student, music of a simpler and cheaper character became the real goal of these orchestras.

To be a successful leader of a school orchestra the teacher must have training in two particular points: first, an ability to read a score, and second, an ability to play this score, although the latter is not quite as essential as the former. Teachers have drifted into this work because they felt it was part of their duty. They were not trained to do it, and made very little effort to find out how the thing should be done.

In view of the fact that this type of instruction is growing more rapidly than any other phase of school music it is apparent that training schools, conservatories, universities, etc., should begin to look around and survey the field. Recognizing the demand for this type of service they should then provide the instruction which will best fit the supervisor to know more about the subject than the bare facts he has to teach. All of this is done on the assumption that the candidate has acquired a certain degree of efficiency on some instrument, preferably the piano, because it is generally accepted that this instrument serves school needs better than any other. It is not expected that the conductor of the orchestra should necessarily be proficient in teaching either string instruments or wind instruments. This work had better be left to those who have been specially trained, and we believe that the time is not far distant when school boards will recognize the value of music and provide this very necessary form of instruction.

Frequently the interpretation of the music both by the students and the leader has not been up to the standard requirement. The importance of this work can not be over emphasized, because during the school age the child is at the most impressionable stage of his intellectual development and we must train him to realize that there is such a thing as a criterion of good taste in music as well as in manners. We firmly believe that any course in the appreciation of music is sufficient unto itself. It must carry with it a broader and a bigger training.

### THEORETICAL SIDE.

The amount of time consumed in preparing a teacher for the supervision of school music has never allowed for the proper study of the theoretical side. One school believes that it is sufficient that theory, harmony, counterpoint, fugue, etc., should be taught as having a direct bearing on the particular work which the musician is going to do, and on the instrument the student intends to master. The other school believes that this produces a rather superficial knowledge of the subject and that he can not consistently acquire a correct judgment or knowledge unless he is fully equipped in the theoretical side of music apart from the appreciation and interpretation of the work to be accomplished. There are certain phases of high school music which are problems today as they were a generation ago, and we can not solve them until music is made a major subject. Parents as a rule are not anxious to have their children take music as a vocation. They prefer it as an avocation which is a very good thing in view of the fact that most children are driven to the study of an instrument long before the

parent has made any effort to determine whether that child has an aptness for the work which he is required to do.

### THE TEACHER AS A STUDENT.

It is unfortunate that many teachers cease to study after obtaining a worth while position. To be a successful teacher of music one must be constantly in touch with everything that is going on in the musical world. This requires an attendance whenever possible at all musical performances worth while. Teachers should make an effort to study music all the time they are teaching and not be satisfied with what they already know. The successful man is the one who knows a little bit more than his neighbor, and being equipped with that information is in a better position to acquire further knowledge. Each year brings a better understanding on the part of the teacher as to exactly what is expected of him, and it is a hopeful sign for the profession that more and more teachers are showing a desire to progress in all phases of their art.

### Votichenko Tells of Conditions Abroad

"While in America, I looked forward to returning to Europe, where there is more time to cultivate and enjoy the arts, but to my deep regret I found Europe still convalescing from the effects of war, and it was not long before my observations led me to believe that New York is now the artistic center of the world. Italy, the so called 'home of music,' is going through a sterile period, engrossed in politics and territorial settlements. In Venice, so wonderfully poetic and so essentially appealing to the creative mind, one hears few of the celebrated serenades on the Grand Canal. Some rather vulgar Neapolitan songs and arias from Italian operas are popular, but today Venice, 'The City Beautiful,' seems to have little or no music of its own.

"Although intensely futuristic and chaotic in painting and literature, Paris is rather quiet musically. Most of the concerts are given by Russian musicians, and morning



SASCHA VOTICHENKO,  
Sole exponent of the tympanon.

concerts by music clubs are practically unheard of here. In England, I understand, conditions are more like those prevailing at the present time in the United States. Although I have not been to England since leaving America, I expect to give a concert in London at the completion of my tour through the south of France, and I am looking forward to the visit with great anticipation.

"It is scarcely an exaggeration to say that France and Italy are going through a period of moral bolshevism. The large and beautiful estates of old and cultured families have been sold to war profiteers who spend their recently acquired fortunes on gross self indulgence, unmindful of the aesthetic beauties of art, music and literature. The refined and wealthy citizens have suffered much through war, its subsequent taxations and other patriotic obligations. Concerts and other forms of artistic entertainments are therefore chiefly patronized by English, Spanish and American visitors who can afford intellectual recreation, owing to the profit they make on the low rate of French francs."

### Manen's Final New York Recital

Joan Manen, the Spanish violinist, whose playing has been one of the features of the New York musical season, will give his second metropolitan recital in the new Town Hall, 121 West 43rd street, Saturday evening, February 12. This will be his last appearance in New York this season, for he returns to Europe for a series of concerts in Germany, Holland and England.

Manen is not alone called by many the greatest Spanish violinist since the time of the famous Sarasate, but he is also one of Europe's foremost composers. Not only has he written several popular sonatas for violin and piano, but he has also composed a number of very popular operas, several of which he hopes to produce in America in the near future.

As a violinist, Manen is among the very best of the day. He is a serious artist and a master of grace, style and tone.

His initial appearance in New York last November was one of the outstanding recitals of the season.

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"NOT ONLY DID THE SYMMETRY OF THEIR PLAYING, THEIR ABSOLUTE PRECISION AND ALMOST UNCANNY UNITY IN THE APPRECIATION OF RHYTHMS IMMEDIATELY APPEAL TO THEIR AUDIENCE, BUT THE FRESHNESS AND VITALITY OF THEIR PLAYING SWEEPED THROUGH THE HALL LIKE AN INVIGORATING BREEZE."—*NEW YORK TRIBUNE*.

"THE PERFORMANCE GAVE UNALLOYED PLEASURE. SELDOM IS SUCH **PERFECT** ENSEMBLE HEARD IN THE CONCERT HALL. THESE PIANISTS IN THIS RESPECT MIGHT BE LIKENED TO THE FLONZALEY QUARTET."—*BOSTON HERALD*.

"THEY HAVE MADE THEIR TWO-FOLD SKILL A VERITABLE ARTISTRY. THEY SHAPE PHRASES AS WITH A SINGLE SENSIBILITY. THEY VARY PACE, DISTRIBUTE COLOR AS WITH A UNITED IMPULSE AND IMAGINATION. THEY UNFOLD THE COMPOSER'S DESIGN, OPEN THE CONTENTS OF HIS MUSIC, AS IN SINGLE-MINDED, SINGLE-HEARTED, SINGLE-HANDED RESPONSE."—*BOSTON TRANSCRIPT*.

"THE **PERFECTION** OF ENSEMBLE IS AS THE PLAYING OF ONE PIANIST BUT THE DISTINCT INDIVIDUALITY OF EACH LENDS AN IRRESISTIBLE CHARM TO THEIR CONCERTED WORK. VIRILITY PREDOMINATES IN THE PLAYING OF THE ONE, POETRY HOLDS SWAY IN THE WORK OF THE OTHER."—*BUFFALO NEWS*.

"THE TUNEFUL MELODIES, SUNG SO BEAUTIFULLY BY THE FINGERS OF THE PIANISTS, THE RIPPLING RUNS, THE SPARKLING TRILLS, GIVEN OUT BY MR. MAIER AND MR. PATTISON WITH ABSOLUTE ONENESS OF INTERPRETATION AND PERFORMANCE, GAVE SUPREME SATISFACTION TO THE HEARER, AND WILL REMAIN A MEMORY OF ARTISTIC **PERFECTION**."—*BUFFALO EXPRESS*.

"THE LITERATURE OF MUSIC FOR TWO PIANOS HAS NEVER BEFORE FOUND SUCH ABLE EXPONENTS. THEY PLAY WITH ABSOLUTE UNANIMITY OF PURPOSE. THERE IS FREEDOM, FLEXIBILITY, A CERTAIN FEELING OF SPONTANEITY IN THEIR PERFORMANCE, THAT IS WHOLLY CHARMING.

—*CLEVELAND PLAINDEALER*

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## HINTS TO SINGERS

By Leon Rains

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[This is the eleventh article of an interesting series of discussions on various topics of importance to the singer. In the previous articles which have already appeared in the Musical Courier, Mr. Rains took up the question of "Health," "Voice," "Registers," "Buffos," "Respiration," "Application," "Practicing," "Solfeggio," and "Memory." Other topics to be considered will be "Dynamics," "Song," "Opera," "Diction," "Nervousness," etc.—Editor's Note.]

### PITCH

(ARTICLE XI)

*"The strings, my lord, are false."—Shakespeare in "Julius Caesar."*

There is a phenomenon of untrue singing, the singer not hearing the fault, that requires careful investigation. The cause of the tone sagging or rising above the pitch we may know; but why the singer should not hear it still remains unsolved. I do not allude to the singer who sings one half tone off pitch, in which case there must be something radically wrong with the singer's ear. It is the singer or musician who will sing or play just a shade off pitch and does not hear it, that I allude to, and this has happened to our best artists. I know a celebrated baritone who has absolute pitch, who is also an excellent violinist, who hears the least deviation from the pitch when listening to another, whether singer or instrumentalist, whose tone production is as near perfect as a singer's can be, and yet, at times, he sings too flat and does not hear it.

I was at one time interested in the work of an excellent vocal instructor and requested him to allow me to be present while he was teaching, and was not a little surprised to hear him sing too flat when singing tones and phrases as examples for his pupils. Taking the liberty of drawing his attention to this fact, he was quite shocked at my criticism, but candidly admitted that he did not hear it. I think that in his case the untrue singing was due to fatigue, for overexertion of any kind will cause flat singing, just as great excitement will produce sharp singing, and the instructor I allude to insisted on teaching only by imitation, singing every tone and phrase for the pupil.

The idea is excellent, but no human voice can stand the strain of singing seven to eight hours daily and not soon show signs of fatigue. But this does not explain why the singer, instructor or musician does not hear his singing or playing off pitch. All the theories I have heard advanced relative to this subject I have carefully investigated and have had to discard them as inadequate; and the man who could explain this phenomenon, so that we might find ways and means of curing it, would benefit the world.

The most popular idea of the singer singing too flat is that the singer opens his mouth too wide. Opening the mouth too wide will not at all times cause the tone to flatten, but may cause the singer to produce a tone flat in quality, not pitch.

Flat singing, as a rule, comes from lack of support or not enough tension in the vocal cords, and is much more common than sharp singing, which is caused by an over-tension in the cords and not so easily cured as flat singing; both may come from faulty tone production.

All singers, whether their voices are cultivated or not, have a natural feeling for tone placement. Take a singer whose voice has not been placed, who sings true but has a faulty tone production, and who, after taking a few lessons in vocal culture, begins to sing out of tune, generally too flat! The fault is caused by the instructor taking away the support that the singer naturally used, and the pupil has not yet grasped or mastered the method that the instructor tries to impart for supporting the perfect tone. Here both teacher and pupil cannot work too carefully; even if the tone is at times sacrificed, the pitch must be corrected and a slower method of instructing resorted to.

#### NEVER CAN BE CURED.

Should imperfect intonation once get the upper hand of the singer, it may never be cured or may take years to do so; and simply telling the pupil that he or she is singing too "sharp" or "flat," to "sing higher" or "lower," more in the head, or singing the correct tone for him, will not remedy the evil. Imitation will not help here; that is, it may for the moment, but of what use is it to the pupil when he leaves his teacher, hears that he is singing out of tune and does not know what to do to correct the fault? The instructor must discover the cause of the pupil's singing out of tune and tell the pupil what to do to correct every fault.

There are pupils who will concentrate to such an extent during the lesson, trying to fulfill the instructor's demands for perfect production, that they do not listen and compare their pitch sufficiently to that of the piano accompanying them, and sing off the key. I have found the fault easy to correct by supporting their tone with cords or

even a tone on the organ; the continued organ sound gives the pupil a much better support and he unconsciously rectifies any deviation from the pitch.

If singers could be taught to sing a shade above the pitch, just as the solo violinist tunes his instrument slightly above the pitch when playing in public, perhaps much flat singing would be eliminated.

Should faulty pitch be the result of a strain or overwork, the singer should not only stop singing at once, but speak as little as possible until the cords are normal again. Also avoid playing the piano during the rest. Pianists, especially professionals, have a habit of singing or humming during their playing and I have known many an instrumentalist to be hoarse after playing at a concert.

#### HOW IT MAY BE CORRECTED.

Flat singing may often be cured by having the pupil raise his soft palate while singing; the slight tension of raising the palate acts reflectively upon the vocal cords and causes the tone to raise in pitch. Care must be taken that the pupil does not concentrate too much on the action of the palate and thereby sing a throaty tone. Sharp singing is generally caused by the singer having acquired too great a tension in his soft palate, and he must be taught to relax or drop the same,—a much more difficult process than learning to raise the palate.

If the pupil has difficulty in learning to raise the palate, let him depress his tongue and the palate will raise automatically. Let him follow the tongue and palate action through the mirror until he has control of the muscles.

To sustain a tone without using the crescendo or diminuendo and not deviate slightly from the pitch is almost a physical impossibility. Hence, my insisting on the pupil being taught to swell and diminish his tones and exercises with his first lesson, although this is not the only reason as will be found under "Dynamics."

When singing a phrase in which the same tone occurs repeatedly in succession, each of the tones should be sung as though the singer were placing the following tone higher than the preceding one, to avoid the pitch from sagging, or a judicious use of the crescendo will bring the same result.

Singers often sing the major third too flat and if the fault is not corrected at once, they will sing the sixth too sharp and gradually all the tones in the voice will suffer.

In singing scales beware of the third and seventh as the tones most likely to flatten.

In singing to a high tone from a low one, make the interval as long as possible; in singing from a high tone to a lower tone, make the interval short, to insure perfect pitch.

We find singers whose voices are naturally placed; who have never taken a vocal lesson and yet instinctively place each tone of the voice as though they had studied many years. I admit such voices are rare; still they exist, and it is just as essential that they study voice culture as the singer of many faults.

"However richly gifted by nature a singer may be, he must be taught how to put forth his powers to the best purpose, and to husband them that they may not fall into premature decay," says Sir Morell MacKenzie in "Hygiene of the Vocal Cords."



Louis Graveure

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Opening Concert in the Auditorium, Civic Center, San Francisco, Cal., Sunday, January 8th, 1922. On this tour Mr. Graveure will visit the principal cities of the United States and Canada.

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"She is now unquestionably at a most enviable height of achievement. She sings with a full-throated, elastic roundness of tone, particularly in the upper register, speaking volumes not alone for correctness of method, but a primarily accurate vocal control and tone placement.

Pathos, humor, dramatic power, are all in the resultant product. SHE HAS THE ONE VOICE IN A THOUSAND, AND SHE IS ABLE TO USE IT IN A THOUSAND WAYS."

—Springfield (Massachusetts) Union, January 13, 1921.

"One of the best vehicles for showing off the beautiful voice of Miss Case was Russell's tense 'Sacred Fire.' In this number the smooth phrasing and the resonance of her organ were much in evidence. Miss Case in this song tempered her dramatic instinct to suit the concert stage. This was a compelling and most convincing performance.

Bemberg's dainty 'Il Neige' and the 'Waltz' from Gounod's 'Romeo and Juliette' were admirably done. The latter especially, was ONE OF THE FINEST EXAMPLES OF ART-SINGING IT HAS BEEN OUR PLEASURE OF HEARING. THE SINGER'S SUPERB VOICE, HER FLAMING TEMPERAMENT, HER MAGNETIC PERSONALITY, WERE AWE-INSPIRING DURING THE GOUNOD NUMBER." Arthur Troostwyke in *New Haven (Connecticut) Evening Register*, January 7, 1921.

"Anna Case has developed wonderfully since she last sang here; even then she sang wonderfully well, but spots could be seen that were conspicuously better than the rest, and now by intelligent study and conscientious public performance she has brought up all her singing to the level which these spots showed that she could attain. Even then she was not an uneven singer except in this promise of further development, but now the evenness and graceful ease of her singing are points that cannot escape notice; she not only has a sure sense of what she wants to do, but has achieved the technical skill to do it without apparent effort."—Springfield (Massachusetts) *Daily Republican*, January 13, 1921.

"Seldom does beauty and art appear in so pleasing a combination as Anna Case. 'She creates her own atmosphere,' critics of the prima donna have said.

Especially was this evident last night in her final group, when the plaintive wail of the 'Nightwind', Farley; the haunting mystery of the 'Synnoves Song', Kjerulf and the sparkling suggestion of showering drops in 'Rain', Curran, each became a distinct expression of tonal effect. But it was in the 'Waltz Song' from Gounod's 'Romeo and Juliette' that the flexible subtlety of the singer's voice reached its highest expression. In the flowing rhythm in this gem of operatic waltz where grace and charm and a delicate brilliancy of tone are called for Miss Case was superb."—Worcester *Evening Gazette*, January 5, 1921.

"Miss Case has a pure lyric SOPRANO VOICE OF A QUALITY THAT IS ALL TOO RARELY HEARD.

She sings with rare artistry; her interpretation could not be improved upon. Especially was this apparent in 'Synnoves Song' by Halfdan Kjerulf. The poignant anguish, the bitter heartbreaks, were dramatically portrayed, were clearly delineated in the intonation of her voice.

HER DICTION IS A JOY TO HEAR. EACH WORD WAS CRYSTAL CLEAR. Each language that she sang had the correct accent and it was remarked that never had the 'Waltz Song' from 'Romeo and Juliette' been given a better interpretation.

Her voice is very clear and at the same time rich and warm. It is exceedingly smooth and has the same velvety texture from the lowest note in her register to the highest. The bell-like clarity of the upper tones rang like a clarion through the auditorium."

—Bridgeport (Connecticut) *Times*, January 10, 1921.



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## MINNEAPOLIS HEARS FINE SYMPHONY CONCERTS

Fannie Bloomfield-Zeisler, Alice Zeppilli, Edward Collins and Louis Wolff Appear as Soloists with Conductor Oberhoffer's Forces—Pavlova Triumphs—

### Interesting Recitals by Local Artists

Minneapolis, Minn., January 9, 1921.—A festive occasion was the appearance of Fannie Bloomfield-Zeisler, pianist, on January 7, with the Minneapolis Symphony Orchestra at the Auditorium. She played the brilliant D minor Rubinstein concerto, which had not been heard here since 1916, investing this magnificent work with all her finished artistry, and making this concert one to be long remembered by all who were fortunate enough to hear her. She graciously responded to many encores.

The orchestra played the Beethoven "Egmont" overture and the highly interesting Cesar Franck symphony in D minor. The orchestra part of the program was a tribute to Franck, the composer, and the second half to Zeisler, the artist.

### ALICE ZEPPILLI, SOLOIST.

Alice Zeppilli, soprano, sang the Cherubino aria from "The Marriage of Figaro," by Mozart, and the "Bird Song" from Leoncavallo's "I Pagliacci" with a sweetness and a brilliancy rarely heard, and her audience was "with her" from the very first. No more enjoyable artist has been heard here in a long time.

The Schubert seventh symphony opened this auspicious concert and Griffes' symphonic poem, "The Pleasure Dome of Kubla Khan," op. 8, and the Parisian version of Wagner's bacchanale from "Tannhauser" closed the same. Mr. Oberhoffer had his players on the highest tension, and their playing quite surpassed any they have done this season.

### A TCHAIKOWSKY PROGRAM.

The Sunday concert of December 26, at the Auditorium, given by the Minneapolis Symphony Orchestra, was arranged from the fascinating compositions of Tchaikowsky. It was a program eminently fitted for Christmas music for its gaiety and dash. The polonaise from his opera, "Eugene Onegin," was vigorously given and his fourth symphony was full of brilliant passages that interested the audience from beginning to end. The andante cantabile for strings was a restful contrast, and the "Nutcracker" suite gave a merry ending to a delightful afternoon.

Edward Collins, pianist, played the B flat minor concerto with due discretion and remarkable octave technique. Mr. Collins has a large, verile tone and good interpretation.

### DOROTHY BROWN IN RECITAL.

Dorothy Brown, soprano, gave a recital at the First Unitarian Church, January 6, when she displayed a sweet, natural voice of good range and well under control. She was accompanied by Eva Johnson.

### ORCHESTRA MEMBER SOLOIST AT SYMPHONY CONCERT.

On January 2 the soloist with the Minneapolis Symphony Orchestra at its Sunday afternoon concert was Louis Wolff, of the first violin section of the orchestra. This is a new departure with the orchestra and a happy one. Mr. Wolff played the Vieuxtemps D minor concerto in a charming manner. The orchestra played the "William Tell" overture, Massenet's "Parade Militaire," Glazounoff's "Autumn" and the Kalinnikoff No 1 symphony. In all these Emil Oberhoffer led the men to great perfection of performance.

### PAVLOVA TRIUMPHS.

On January 4 and 5, Pavlova and her Russian Ballet gave highly artistic performances at the Auditorium. The house was packed, as might be expected, and the whole program (of each of the three appearances) was so well given as to defy all criticism.

### TRIO OF EXCELLENT LOCAL ARTISTS.

Agnes Griswold Kinnard appeared in recital, December 29, with a most interesting program. She has a splendid voice, which she handles gracefully, with poise and much art. Frank Bibb aided her with magnificent support, his playing being more than just an accompaniment. He is a genuine artist in the rare field of finished accompanists.

These two artists were ably supported by a third artist—a newcomer in this city—the solo cellist of the Minneapolis Symphony Orchestra, Engelbert Roentgen. He amply justified the fine words that had been said of him in advance. He is a most valuable addition to our already large colony of local instrumentalists. He also was accompanied by Frank Bibb.

### THURSDAY MUSICAL PROGRAM.

An interesting program was given by the Thursday Musical on January 6 when Marie Jgertsen-Fischer, reader, and Arthur Koerner, composer and accompanist, appeared.

Poems of distinction and worth have been set to "real" music by Mr. Koerner, and Mrs. Fischer reads them with a depth of understanding and fervor. Poems of the Chinese, Burns, Tennyson and Noyes were thus introduced. These two performers are a great addition to the rapidly growing art field of Minneapolis. R. A.

### Klamroth Studio Musicale

Wilfried Klamroth's studio musicale, given by his artist-pupils exclusively, demonstrated that he has some of the most beautiful of voices in his care. The salons were filled with an audience, January 26, which heard half a hundred songs and arias in a program of twenty numbers, and which lasted over two hours, but showed no weariness, remaining to the end. Miss Hatcher, Mr. Lisker, Miss Nichols are all excellent singers, on the way to artistic attainment. Miss Boudreau's progress has been fine, and her dramatic style was a feature of her singing. Miss Cameron is a very expressive personality, and Mr. Campbell's high A flat and musical warmth shone. The impetuosity and spirit she put into her singing made Mrs. Lind's singing notable. Mr. Boschetti has a genuine operatic tenor voice, and Mr. Golibart sang with special artistry Haile's soft "In the Moonlight"; his fame called him to Norfolk, Va., to sing this week. Mrs. May's fine contralto voice and finish of her singing made effect, and the temperament and humor of Mr. Nagave, more especially in Mana-Zucca's "Big Brown Bear," made a hit.

It (the voice) has the great charm of being always perfectly in tune.

—New York Evening Post



© Ira L. Hall

## MAY PETERSON

SOPRANO

Metropolitan Opera Company

Concert Direction  
Music League of America,  
1 West 34th St., New York

Mrs. Parker's sweet style and personality, with her pure voice, was very notable. Mrs. Parkhurst sang with beautiful finish Scarlatti's "Le Violette" and songs by Szuc and Hageman; her artistic standing may be gauged by the fact that she is to be one of the artists for the Oratorio Society Spring Festival. Charming was Mrs. Pearson in her Spanish costume, including the big fan and hair ornament; she sang "Tu," "La Partide" and "Ay, ay, ay" with real Spanish grace, humor and lilt (she has lived in Spain), the accompaniments sounding like a big Spanish guitar. Artistic, flexible, with easy trill and the high tones, C and D, was the singing of Miss Rothman. Sympathetic personality, a real soprano voice, and inherited singing ability (her mother was a singer) has Miss Tonnie and Miss VanKirk's talent and professional style were heard in songs by Tchaikowsky and Handel.

Mme. Bogislav introduced her singing of Russian, Romany and Persian songs with explanatory remarks in delightful manner, and her deeply expressive voice and striking appearance, as always, made lasting impression. All the singers sang from memory, with entire confidence and a tone emission which can only be characterized as perfectly natural, sounding free and spontaneous. Misses Matthews, Schuleen and Huggins were the accompanists, and all proved themselves most capable.

## BERLIN

(Continued from page 7.)

was, however a pleasant, semi-humorous serenade, upon which the old King of the piece comments very flatteringly. "Of course," he confides to the audience, "I don't know anything about music, but I always think that when so many people work so diligently on a thing, it must be good." A capital summing up of the average public's attitude!

### MOLIÈRE À LA OFFENBACH.

A third play with music given recently, is Molière's "Amphitruo"—another Jupiter tale—at the famous Lessing Theater. A highly artistic and amusing performance in every way. The classics of the drama, as the classics of music, have a unique drawing power in Germany. The difference is, however, that in the theaters the classics are given without regard to nationality, while in the concert halls the German classics rule almost exclusively. It is curious, by the way, how all this "modern" music suits these classic plays; it illustrates how much younger music is in its development.

The music to Molière's delightful though somewhat anti-Comstockian comedy is very modern, as stage music goes. Heinz Tieszen, one of the most talented of the young Germans, has written it. It has a small but important part in the action—having the task of bridging the gap, so to speak, between the Olympian and the earthy. It accompanies the prologue in the classic heaven, in which Mercury, superciliously leaning on a cloud, arranges with the goddess of Night to arrest her chariot long enough to allow Jupiter time for his little adventure with Alkmene. Decadent, Offenbachian as the subject so is the music: its central idea is a waltz, and associated with it is a galop, but with a delicate touch.

Tieszen, by the way, is one of the most frequent writers of stage music. For Reinhard's "Hamlet" production he wrote a suite that was considered the best part of the show; for Hauptmann's "Die armen Rastelbinder," given two years ago, he wrote incidental pieces, of which one, the "Totentanz" melody, has been arranged for violin and piano and played with great success by the young Australian violinist, Alma Moodie. Recently Tieszen has written music for a Tagore drama, "The Post Office," which will have its German premiere at the big Volksbühne shortly. It is said to be a very superior piece of work, and will be duly reviewed in these columns. CÉSAR SAERCHINGER.

### Oumiroff Sings at Columbia University

On January 17, Boza Oumiroff, the Czecho-Slovak baritone, who recently gave two most successful song recitals at Aeolian Hall, gave an artistic and interesting program at Columbia University. As usual, Mr. Oumiroff's sweet lyric baritone rang out clean and clear in the large auditorium. His enunciation was excellent and his interpretations were of the highest order. He was assisted by Mme. Ella Spravka, pianist, whose work was heartily received. Mme. Spravka is also an excellent accompanist and a most capable assistant.

### Helen Moller Dancers' Activities

On January 22, three of the Helen Moller Dancers appeared in Washington, D. C., at the annual banquet of the Board of Trade, while on the same evening, another group danced at the Lotos Club, New York. Both groups of dancers were received with much applause. On January 28, a recital was given at the Helen Moller Temple, the pianist of the evening being Ethel Alexander of Minneapolis, who until recently was connected with the MacPhail School there. She studied with Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, and also with Josef Lhevinne in Berlin.

### Otto Meyer Attends Sevcik Reception

Otto Meyer, violinist and teacher of Philadelphia, came to New York on January 20 to attend the reception given by Daisy Kennedy in honor of Professor Sevcik. Mr. Meyer was a pupil of Sevcik in Prague, and while there he coached Sasha Culbertson for his lessons with the renowned violinist.

### Beethoven Association's Concert February 15

The Beethoven Association's fourth concert will take place on Tuesday evening, February 15, at Aeolian Hall with a program given by the Flonzaley Quartet, Mischa Levitzki, Reinhold Warlich, Gustave Tinlot and René Pollain.

# LEVITZKI

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KATHARINE HOFFMAN at the piano





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**TELEGRAM—FEBRUARY 2, AFTER  
PRIHODA'S RECITAL IN  
SYRACUSE:**

FORTUNE GALLO,  
AEOLIAN HALL, NEW YORK.  
YOUR SPLENDID ARTIST VASA PRIHODA  
GAVE ONE OF THE MOST BRILLIANT CON-  
CERTS BEFORE A CROWDED AUDITORIUM  
LAST NIGHT OUR ORGANIZATION HAS  
EVER HAD. MANY ENCORES DEMANDED  
INNUMERABLE RECALLS. HIS PLAYING  
WAS DAZZLING. TECHNIC PERFECT AND  
SPLENDID MUSICIANSHIP.  
MORNING MUSICALS INC.

# PRIHODA

*Great Bohemian Violinist Will*

## RETURN to AMERICA 1921-1922

**N**EXT SEASON, Mr. Prihoda's second in America, he will appear with the leading symphony orchestras as soloist, and his tour will embrace all sections of the country, including the Pacific Coast cities. He will be heard throughout the South during the early part of the season. Applications for terms and dates are now being received.

**T**HIS SEASON: Two Carnegie Hall Recitals, New York; Metropolitan Opera House Sunday Night Concert; Recitals, Elmira, Syracuse, Ithaca, Washington, Philadelphia, Baltimore, Chicago, Detroit, Cleveland, Boston, Newark, N. J., Indianapolis, etc. Soloist Chicago and Minneapolis orchestras.

WHEN PRIHODA APPEARED AS SOLOIST WITH THE CHICAGO ORCHESTRA  
IN WASHINGTON, D. C.

**THE WASHINGTON POST,  
FRIDAY, JANUARY 28, 1921.**

**PRIHODA WITH ORCHESTRA.**

**Gifted Young Violinist Is Soloist  
With Chicago Organization.**

The soloist of the afternoon was Vasa Prihoda, a young violinist who possesses unusual technical facility and displays a beauty of tone only and warmth of feeling which not only give delight today but are an earnest of richer accomplishments in the future. His two movements of Mendelssohn's concerto in E minor (opus 64) were admirably interpreted. "Finlandia," was the final number of the afternoon.

**THE WASHINGTON TIMES,  
FRIDAY, JANUARY 28, 1921.**

**PRIHODA A GREAT ARTIST.**

Among the many virtuoso violinists that come to us today, we can but seek the separate degrees of mastery. With Vasa Prihoda, whose technical achievement makes him one of the youthful marvels, there is also that soul-stirring beauty of tone that brought out in the Mendelssohn quite all the music there was in it, and that revealed, phrase after phrase in such exquisite beauty and depth of feeling that made one realize that here is music's great gift as well as an amazing technique.

Alive, yet tender, with sinuous charm and rare perfection of intonation, every touch of the virtuoso passages held poetic meaning. Like a Shakespearean fairy scene he threaded the melodic way with double trills, tones of warm pearl, again with breadth and poignant fairness, with body and rhythmic flow through double stops and rich texture. Vasa Prihoda has a Heifetz facility with a more human touch, that gives depth of soul to the music. The orchestra was a vital setting, masterfully and richly painted with broad melodic strokes of the musicians' brush.

**THE WASHINGTON HERALD,  
FRIDAY, JANUARY 28, 1921.**

Vasa Prihoda, the young Bohemian violinist, made his first appearance in Washington with the orchestra. New York is the only other American city in which he has played. He easily ranks as a great artist. His tone, his technique, his shading and his feeling are exquisite, and his interpretation of the familiar Mendelssohn Concerto in E minor was faultless, beautiful in tone, moving in intensity.

**THE EVENING STAR,  
FRIDAY, JANUARY 28, 1921.**

**Chicago Symphony Concert.**

A program of rare beauty was given yesterday afternoon by the Chicago Symphony Orchestra, Frederick Stock, conductor, with Vasa Prihoda, violinist, as soloist, in the National Theater. The large and fashionable audience gave Mr. Stock and his players an ovation, and were equally enthusiastic over the playing of the youthful violinist.

Mr. Prihoda played the Mendelssohn concerto in E minor, opus 64, which gave him ample opportunity to show exquisite sweetness, of good size and scales and cadenzas, and his delicacy of double stops, in which the tone was never sacrificed. The second movement, andante, was played with the utmost simplicity, and showed the poetic nature of Mr. Prihoda.

KNABE PIANO USED

EDISON RECORDS

Sole Direction, FORTUNE GALLO, Aeolian Hall, New York



Paris, December 1, 1920.—The Théâtre des Champs-Élysées, G. Astruc's "temple enseveli," was disinterred and revived for some weeks this winter. The same golden cupola with the bright decorative al fresco paintings by Maurice Denis, which had seen the triumphs of the famous "Russian Seasons," for a short span sheltered a worthy successor to the Russian Ballet of pre-war fame, a successor far superior to those remnants of the famous ensemble which Diaghileff brought to America during the war, and which are now surviving somehow, a mere shadow of its former self. (It has just arrived in Paris once more.)

The new Swedish Ballet probably will soon become a world celebrity. Its origin resembles in more than one respect that of the Diaghileff company with Fokine, Nijinski, Karsavina and Bolm as star dancers, and Leo Bakst as designer of the principal settings. Under the leadership of an enterprising and immensely resourceful dancer and choreographer, Johannes Börlin of Stockholm, it developed as a secession from the old Royal Ballet at the opera of the Swedish capital, which was petrified by obsolete traditions and methods just like the old Imperial Ballet at St. Petersburg.

What Fokine did for the Diaghileff ensemble, Börlin has done for the Swedish Ballet, which, established with the aid of a liberal Mæcenat, Rolf Von Mare, was enabled to travel and to show Europe that Sweden is taking an important part in the pictorial, musical and choreographic reform and revival of the art of Noverre.

Instead of the names of Leo Bakst, Röhrich, Golovin, Lario-noff and Benoît, put those of painters like Bonnard, Laprade, Steinlen, Nils De Dardel, and you have an idea of the bold and gorgeous settings for the Swedish repertory.

Like Fokine, who created his first sensation at the Imperial Opera of St. Petersburg with the Polovtsian dances from Borodine's "Prince Igor," Börlin was inspired by the national traditions of his country—more exactly the folk dances of Dalekarlien and Wernland, the two Swedish provinces described by Selma Lagerlöf in her famous novels.

This, however, was only one of several "germinal" elements. The Swedish artists, in their search of new styles and methods of the art of dancing, went further and, again like the Russians, tried to draw new ideas from the national art of other countries and races, and from a purified conception of plastic expression by means of the

human body, to which they added a genuinely romantic fantasy and a delightfully capricious imagination.

They could do so with impunity, and without yielding (like the Isadora Duncan and other so-called reform dancers) to the temptation of a cheap amateurism, because

madhouse.

Considering the youth of this ensemble, which explains the boldness of their conceptions and the charming freshness of their executions, as it excuses some inexperience in minor details, the appearance of the Swedish Ballet may be classed at a first-rate international event. No wonder that this season it met with a complete artistic success and was greeted as the true successor of the Diaghileff "seasons."

Without entering here into a detailed appreciation, it behooves us to mention as the "clou" among the numbers I have seen one night at the Elysées Theatre, the "Maison de Fous," a choreographic drama by Johannes Börlin to the music by Wiking Dahl. The young Swedish composer's music is characterized by utter audacity of harmonic and thematic structure, or rather the seemingly complete absence of constructive principles and their abdication in favor of an extraordinary "impressionistic" liberty. The orchestration sparkles in brilliant colors that never fade. Here it would be easy to point out some influences of Igor Stravinsky, especially of his "Sacre de Printemps."

On the other hand, the "Tombeau de Couperin," well known to all piano players in its original form—a series of pasticcios in the style of the French master—lends the background for some charming classic dances, while "Iberia" is a picturesque interpretation of three Spanish tone poems, originally for piano, by Albeniz, orchestrated (a little too heavily) by D. E. Inghelbrecht, and executed before marvellous settings by Steinlen.

Other numbers of the repertory are Debussy's "Jeux," which met with a decided "non-succès d'estime" in 1913, when Nijinski used them for a choreographic fantasy, impersonated by a couple of tennis players; "Dervishes," to music by Glazounoff; "El Greco," with setting and costumes to music by Inghelbrecht. For the two remaining ballet-pantomimes, "Nuit de Saint-Jean" and "Les vierges folles," the Swedish composers Hugo Alfvén and Kurt Atterberg have furnished the music.

It remains to be wished, that America may exert its remarkable artistic manifestation and attract it to its increasing centralizing force in musical matters upon this pitiable shores.

H. M.

#### More About New York's Music Festival

The Oratorio Society of New York, of which Walter Damrosch is the conductor, has issued to its members a sheet containing the correct pronunciation of the Latin text of Verdi's "Requiem Mass," which will be sung by the society at the music festival to be held week of March 29 at the Manhattan Opera House. With the desire of perfecting the quality and diction in singing the mass so that every word may be easily understood, a unified system of utterance of the Latin text among the 900 voices in the choir is essential. According to Albert Stoessel, chorus-master, in charge of training the Oratorio Society chorus, the system follows the best traditions of college Latin and is compiled from the model used by the Sheffield Musical Union, prepared by Henry Coward and published by Novello, Ewer & Co.

#### Curtis to Be Soloist with Hambourg Trio

There will be an important change in the personnel of the Hambourg Trio next season. George Reeves, the English pianist, who accompanied J. Campbell-McInnes in Schumann's "Poet's Love," playing the entire cycle from memory in a masterly fashion at the recital recently given in Aeolian Hall, New York, will succeed Alberto Guerrero as the pianist of the trio. Another feature which promises to add greatly to the interest of the performances is that Vera Curtis, soprano of the Metropolitan Opera Company, will be the associate artist. This should make the programs of the combination exceptionally attractive, for in addition to the classic trios it will be possible to include groups of vocal, piano, cello and violin solos as well, thereby affording unusual variety and the ability to cater to all tastes.

#### Lucchese and Shuk to Assist Dancer

Josephine Lucchese, coloratura soprano, and Lajos Shuk, cellist, of the Letz Quartet, will be the assisting artists at the matinee to be given by Margaret Severn, the principal dancer in "The Greenwich Village Follies of 1920" at the Shubert Theater, on Friday afternoon, February 25. Miss Lucchese will sing arias from "Rigoletto" and "The Barber of Seville," and Mr. Shuk will play three groups of short pieces by Popper, Saint-Saëns and others. Miss Severn will appear in nine dances, including some in the Benda masks which have been such a distinctive feature in her work of late.

#### Ruffo, May and Vidas at Biltmore

The eighth Biltmore musicale will be held Friday morning, February 18, at 11 o'clock, in the grand ballroom of the Hotel Biltmore. The artists appearing on this occasion will be Titta Ruffo, baritone; Leta May, coloratura soprano, and Raoul Vidas, violinist.

## THE SWEDISH BALLET SEASON IN PARIS



A FRENCH IMPRESSION OF THE SWEDISH BALLET, "ST. JOHN'S NIGHT."

"The Night of St. John" (Midsummer's Night) is the occasion of a great popular festival in Sweden, especially in the country districts of the north, where dancing around the "May" pole is kept up all night, a pause being made only to greet the sunrise (very early there, of course) after which dancing, drinking and merry making are resumed. The above sketch was made by Nils De Dardel.

they had undergone the hard technical training of the classical school. In their executions there vibrates the same frantic orgy of rhythm by which the older Diaghileff forces excelled. They combine with the technical skill and characterization of the individual artist the same "magic ensemble" and the same power of homogeneous élan (somewhat mitigated, it is true, by the colder northern temperament) that thrilled audiences when the Russian Ballet first appeared in the capitals of western Europe. The abundance of their creative resources does justice to



## CHARLOTTE DEMUTH WILLIAMS

Concert Violinist

Appeared as soloist with the Cleveland Symphony Orchestra, December 12, 1920. With the Philadelphia Symphony Orchestra on January 19, 1921, under Ossip Gabrilowitsch (guest conductor).

"An agreeable tone, commendable technic and clear, straightforward style."—*New York Herald*, November 6, 1920.

"Remarkable for purity of tone, purity of intonation."—*New York Tribune*, November 6, 1920.

"A mature and intelligent musicianship."—*New York Times*, November 6, 1920.

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## Some Recent Press Tributes:

The suave legato of Miss Sparkes' voice will linger long in one's memory.—*Detroit News*.

Her voice is unusually warm and vibrant for a high soprano and is well-produced with a velvety smoothness throughout its extensive range. She has a charming stage presence and a lovely voice, and is altogether an artist.—*Grand Rapids (Mich.) Herald*.

Possessed of a clear, bell-like, silver-toned voice coupled with wonderful expression, her presentations were received with uproarious applause, forcing her to return time after time for acknowledgment of the demands of the audience.—*Hamilton (Can.) Daily Times*.

Lenora Sparkes, the English soprano, was in superb voice. Her tones were sweet and vibrant, and the warmth and finish of her singing awoke the enthusiasm of every listener.—*Toronto (Can.) Saturday Night*.

Miss Sparkes possesses a beautiful lyric soprano and rendered her various numbers in the most charming manner. Her charm was enhanced by a striking personality.—*Atlanta Georgian*.

In four groups of songs, well selected, Miss Sparkes displayed a beauty and flexibility of tone and distinctness of enunciation. She sang with an engaging sincerity and emotional warmth which were pleasing to her hearers.—*Amsterdam (N. Y.) Evening Recorder*.

Rarely indeed have the music lovers of Oswego been favored with the opportunity to enjoy the singing of such an artist in vocalization and such a voice as that of Lenora Sparkes.—*Oswego (N. Y.) Daily Times*.

Her delivery was of that intense dramatic order which so characterized the "great Caruso," especially in the effective finales of the arias sung. There was the "top note," the sustained tone, in perfect key, for seemingly impossible length, with the crescendo or decrescendo; and the artistic, graceful concluding measure given wondrous ease.—*Wilmington (Del.) Evening Journal*.

As an example of wholly joyous and beautiful singing, the recital given by Lenora Sparkes yesterday afternoon was gratefully appreciated by an audience which comfortably filled the ballroom of the Hotel DuPont.—*Wilmington (Del.) Every Evening*.



## BOROWSKI CONDUCTS OWN WORKS WITH THE DETROIT SYMPHONY

Scriabin Work Is Also Novelty on Orchestra Program—  
Godowsky, Kosetz, Scholder, Jaenicke, Scholnik,  
Soloists—Gabrilowitsch to Remain in Detroit  
—Local Society Presents Flonzaley Quartet

Detroit, Mich., January 10, 1921.—Though there was the usual cessation of concert activities incident to the holiday season, there have been two pairs of subscription concerts given at Orchestra Hall by the Detroit Symphony Orchestra since the last writing. The program for the fifth pair, given December 17 and 18, included the "Leonore" overture, No. 1, Beethoven, and the Brahms third symphony, opus 90 in F major, and furnished a musical treat of unalloyed delight. Leopold Godowsky was the assisting artist and played Chopin's second concerto, opus 21 in F minor, in an impeccable manner. The work of the orchestra throughout was all that could be desired and both Mr. Godowsky and Mr. Gabrilowitsch were recalled innumerable times.

The program given for the sixth pair given December 31 and January 1 was Russian and opened with the suite, "Trois Peintures," by Felix Borowski, conducted by the composer. The enthusiastic approval of the audience was manifested in an unmistakable manner. The third symphony, opus 43, in C, by Scriabin, was heard for the first time in Detroit and proved a work of rare interest. Those familiar with the modern school accepted it with great enthusiasm, while others praised with reservations. All, however, conceded that the work of the orchestra was beyond reproach. Mr. Gabrilowitsch naturally conducts a Russian program *con amore*. The overture to "Russian and Ludmilla" by Glinka closed the program. The assisting soloist was Nina Kosetz, soprano, an artist of the first rank. She sang the Letter Scene from Tchaikovsky's "Eugen Onegin," "Vocalise" by Rachmaninoff and an aria from "The Czar's Bride" by Rimsky-Korsakoff. She sang with beautiful tone and with a dramatic fire that thrilled her hearers. Both programs proved a veritable triumph.

### SUNDAY AFTERNOON CONCERTS ATTRACT BIG AUDIENCES.

The Sunday afternoon concert, December 26, attracted a large audience in spite of its being the day after Christmas. The program was in somewhat lighter vein and pleased mightily. Harriet Scholder, pianist, and Bruno Jaenicke, French horn, were the soloists. The orchestral numbers were the overture to "Alceste," Gluck; "Tabatiere a musique," Liadow; "Praeludium," Jarnefelt, and "Invitation to the Dance," Weber-Weingartner. Miss Scholder played the second concerto of Chopin which Mr. Godowsky had played the week previous. Mr. Jaenicke played Mozart's concerto in F flat major.

The program for Sunday, January 9, included "Scenes Pittoresques," Massenet; Homage March from incidental

music to "Sigurd Jorsalfar," Grieg; concerto for violin and orchestra, op. 64 in E minor, Mendelssohn; Irish rhapsody, Herbert. Ilya Scholnik, concertmaster, was the soloist and scored his usual success.

### MR. GABRILOWITSCH WILL REMAIN IN DETROIT.

The various rumors that have been rife to the intent that Mr. Gabrilowitsch would not remain at the close of his contract this season have been put to rest by the statement that he has signed for two years more, with the stipulation that he have \$20,000 more to spend on the orchestra. Robert De Bruce, manager, has announced also that the orchestra will not travel so much next year, but there will be more local concerts given. Negotiations with the board of education and the superintendent of public instruction are pending for the giving of concerts in various schools for the pupils and their parents, thus widening the local interest in the orchestra and educating a larger public to understand and love the best in music. A drive for funds for the maintenance of the orchestra will be launched presently and there will be an endeavor made to have many subscriptions of small amounts rather than a few of large amounts, it being felt that every contributor will feel a personal interest in the success of the orchestra. There is no doubt that the fact that Mr. Gabrilowitsch will remain will stimulate a greater interest in the project, for Detroit feels that it is to his persistent and patient endeavor that she possesses an orchestra of which she is justly proud.

### CHAMBER MUSIC SOCIETY PRESENTS FLONZALEY QUARTET.

That incomparable organization, Flonzaley Quartet, made its welcome annual visit to Detroit, January 2, 3 and 4, under the auspices of the Chamber Music Society. Sunday afternoon they gave a program at the auditorium of the Art Museum, open to the general public; Monday evening, another program at the Temple Beth El for the members of the Chamber Music Society, and Tuesday afternoon, at the Central High School, still another program for young people. The program Monday evening consisted of the Beethoven quartet in F major, op. 50, No. 1, and Schumann's quartet in A major, op. 41, No. 3, also a novelty by Charles T. Griffes, "Lento Assai," founded upon a Chippewa Indian theme.

### ALMA GLUCK IN RECITAL.

Thursday evening, January 6, James E. DeVoe presented Alma Gluck in recital at the Arcadia. Not only was every seat in the huge auditorium sold, but also several rows of seats on the stage. Mme. Gluck was suffering from an attack of laryngitis and in justice to herself should not have sung. Rather than disappoint the huge audience she pluckily undertook to sing her program. Of course, she was not at her best, but, in spite of handicaps, succeeded in pleasing her hearers, and generously added several encores to her program in response to the evident desire of the audience.

J. M. S.

## Romaine Scores in Detroit

Detroit, Mich., January 12, 1921.—Margaret Romaine, soprano of the Metropolitan Opera Company, made her initial appearance in Detroit when she sang last evening in joint recital with Pasquale Amato. The event, in Arcadia Hall, was one of the series presented by the Central Concert Company, Frank Walker, president. Although her first appearance in this city, it may be safely asserted that it will not be Miss Romaine's last, for she made a memorable impression by her natural beauty of voice, her art, and her alluring personality. In fact, Miss Romaine impressed us as a sterling young American singer who will go far in her chosen field. She is no specialist in song; instead, she presents a program of wide range of musical substance, and sings every kind of song or aria with style and understanding of its particular significance.

Last evening Miss Romaine began with the difficult "Jewel Song" from "Faust," and so effectively did she sing that an insistent audience demanded an encore, which the singer gave in the aria from Massenet's "Le Cid," namely, "Pleurez, pleurez, mes yeux." Her mastery of the difficult art of French song was revealed in such selections as Duparc's "Extase," Borodin's "Dissonance," Benberg's "Chant Venetien," and Fourdrain's "Carneval"; her grasp of the possibilities of songs in English by her delivery of Hageman's "At the Well," LaForge's "Song of the Open" and Wells' "The Owl." Yet, she moved the audience to its highest pitch of enthusiasm in songs of such widely different manner as Tosti's familiar "Good-Bye" and Rachmaninoff's "Floods of Spring." K. D.

## Althouse Pleases Spokane, Wash.

Spokane, Wash., January 25, 1921.—The Philharmonic Concert Bureau presented Paul Althouse, tenor of the Metropolitan Opera Company, assisted by Rudolph Gruen, pianist, in a concert at the Auditorium Theater on Saturday evening, January 22.

Mr. Althouse opened the program with "Dimmi Perche," Scontrino; "Il Mandolino," Burgmeier; "Manoir de Rosemonde," Duparc, and "Chevauchee Cosaque," Fourdrain, in which it did not take the audience long to discover that he was in excellent voice and would provide them with an evening of pleasure. This he did! In the "Celeste Aida" he displayed his dramatic ability as an operatic artist and won new plaudits from the audience, while in two other groups, he sang charmingly songs by Hageman, Ward-Stephens, Mana-Zucca, Clarke, Taylor, Russell, Wait and O'Hara.

Mr. Gruen, besides furnishing very sympathetic accompaniments, was heard in a group of solos, including the Chopin ballade in C minor, "Juba Dance," Dett, and valuable caprice by Rubinstein. He pleased the interested audience and received his share of the applause. S. M.

## Adelaide Gescheidt Studio Recital

A joint recital was given by Audrey Moore Johnson and Albert Erler, two pupils of Adelaide Gescheidt, in her Carnegie Hall studios, Wednesday evening, January 19. Miss Johnson displayed a voice of exquisite lyric quality, and her talents should carry her far as an artist. She sang "Caro Mio Ben" (Giordani), "Care Selve" (Handel), "Donde Lieta" from "La Boheme" (Puccini), "Je que dis rien" from "Carmen," "Morning" (Speaks), "Songs My Mother Taught Me" (Dvorak), "The Rain" (Curran), "The Spirit Flower" (Campbell-Tipton), and "Love Is the Wind" (MacFadyen).

Mr. Erler, a basso reminding one of the Plancon quality, rendered with style and vocal opulence of tone which, when artistically required, was modulated to the softest pianissimo. He sang "Lungi del caro bene" (Secchi), "Sapphic Ode" (Brahms), "I Dream of a Garden of Sunshine" (Lohr), "Highland Joy" (Stickles), "The Sleepy Lagoon" (Hamblen), and "The Song of Steel" (Spross). Miss Johnson and Mr. Erler closed the program with "La ci darem" from "Don Giovanni" (Mozart), Nina Melville-Miner was at the piano. Both the young singers show great promise.

## Sorrentino on Tour

Umberto Sorrentino, the tenor, has just returned from a very successful tour, leaving immediately for another tour of a month. February 16 he sings in Scranton, Pa., then goes to Johnstown, Pa.; Greensburg, Pa.; Akron, Ohio; Barberton, Ohio; Plymouth, Mass.; Portsmouth, N. H.; Providence, R. I., etc. His appearance in Akron, Ohio, and in Greensburg, Pa., will be for the third time. Nothing pleases an artist as much as re-engagements, and of these the popular Umberto is getting his share.

## Florence Foster Jenkins as Director

Olive Scott Gabriel, president of the New Yorker's Club, had the able assistance of Florence Foster Jenkins as musical director of the January 14th meeting of that club, and, through her, enjoyed the artistic ability of Luisa Corlucci, soprano; Mozelle Bennett, violinist; Mlle. Zarrah, classic dancer, and Crawford Noble, tenor, with Chevalier Edouardo Marzo, Emil Polak and Louis Hintz as accompanists. A program of variety interested the large audience.

## San Francisco Enjoys Godowsky and Rosen

The first joint recital of Leopold Godowsky and Max Rosen in San Francisco was such a great success that a second one has been arranged there, under the auspices of Jessica Colbert. The two artists played the Cesar Franck concerto and several groups of pieces. They will also appear in joint recital in Los Angeles and in Stockton, Cal. In the last named city Virginia Rea, the brilliant young coloratura soprano, will also share the program.



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*TIME AND TIDE:*

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*MANCHESTER GUARDIAN:*

"The execution of Mr. Heifetz surpassed in its magical beauty everything that could possibly have been conceived."

*LONDON STAR:*

"After Heifetz played the Elgar concerto at the Philharmonic concert there was a scene such as is rarely witnessed in a London concert hall."

*BURNLEY NEWS:*

"He is the greatest violinist in the world, the last word in violin mastery."

*LONDON OBSERVER:*

"His playing was a miracle of skill and beauty."

*JEWISH CHRONICLE:*

"Heifetz continues to pass from triumph to triumph. Every recital has been packed to overflowing."

*LIVERPOOL POST:*

"Heifetz achieved a dazzling distinction. He delighted and astounded."

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STEINWAY PIANO



# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the  
**MUSICAL COURIER COMPANY, INC.**  
 HENRY F. ELIAS, President  
 WILLIAM GEPFERT, Vice-President  
 ALVIN L. SCHMOEGER, Sec. and Treas.  
 437 Fifth Avenue, S. E. Corner 39th Street, New York  
 Telephone to all Departments: 4292, 4293, 4294, Murray Hill  
 Cable address: Regular, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

LEONARD LEBLING, Editor-in-Chief  
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 CLARENCE LUCAS, Associate Editor  
 RENE DEVRIES, General Representative  
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CHICAGO HEADQUARTERS—JANUARY COX, 619 to 625 Orchestra Building, Chicago, Telephone Harrison 6110.  
 BOSTON AND NEW ENGLAND—JACK COX, 21 Symphony Chambers, 246 Huntington Ave., Boston, Telephone, East Bay 5554.  
 EUROPEAN REPRESENTATIVE—ARTHUR M. ANGL, Present address: New York office.

LONDON, ENGL.—CHAS. BARNCHURST (in charge), Selous House, 95 Queen Victoria Street, London, E. C. Telephone, 448 City. Cable address: Musicier, London.

PARIS, FRANCE—HUGUES NIKENBERT, 109 rue de Valenciennes, Paris, France. Cable address: Musicier, Paris.

BERLIN, GERMANY—CHAS. BARNCHURST, Joachim-Friedrich Str. 49, Berlin-Halensee. Cable address: Musicier, Berlin.  
 For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1915, at the Post Office at New York, N. Y., under the act of March 3, 1879.

## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company  
 Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, FEBRUARY 10, 1921 No. 2131

France has honored itself by honoring Sarah Bernhardt and Gustave Charpentier, who have just been promoted to be Officers of the Legion of Honor.

If you are going to be a prodigy, there is nothing like being the most prodigious of them. Spain is now reported to have a three-year-old pianist, Uroff Corra, who is "the latest attraction at aristocratic tea parties."

At last the daily crowded schedules of Aeolian Hall are to be relieved somewhat by the opening of the new Town Hall. Joan Manen, the Spanish violinist, will have the honor of giving the first recital there on Saturday evening of this week. And the critics will be happy, as the new hall is only three minutes walk from Aeolian. They can kill—if this simile is not too unhappy—two "birds" with one stone.

The White-Smith Music Publishing Company has always been known for its staunch support to American composers. Recently the firm added to its catalogue a thoroughly American song called "The Land Where Hate Should Die," the poem of which is by Denis A. McCarthy, an immigrant, while Harry L. Harts is responsible for the music. It has been described as a "wonderful expression of the spirit of true Americanism" that "wins the hearts and raises the ideals of all who hear it." Superintendent Frank V. Thompson of the Boston Public Schools has not only highly endorsed the song but has expressed the hope that by June all the children in the Hub City schools will be singing it.

Mary Garden has started out well. She is seeking to strengthen the Chicago company by the acquisition of the best material available. Her very first act was to cable for Giorgio Polacco, the conductor, who hurried over from Europe with all promptness and in the few performances already conducted has already proved how a fresh, vigorous tone can be imparted to the orchestra and the stage forces alike. Miss Garden has made no mistake in selecting Mr. Polacco for her principal conductor for the balance of this season and all of next. He is a man of reputation, here and in all the operatic world. Fourteen seasons in Buenos Aires, a half dozen at Covent Garden and five at the Metropolitan speak for themselves. For the present Mr. Polacco is engaged principally with the French repertory of the company and this is particularly fitting. He was the first Italian conductor (although he has since become an American) to conduct French opera in France. It was a most unusual compliment to be

paid him when, having heard his conducting of the regular French repertory at Paris, Mme. Claude Debussy requested him, instead of a French conductor, to prepare and lead the first performance of the stage version of her late husband's "La Demoiselle Elue," and Marcel Rousseau made a similar request in the case of his opera "Tarass Boulba."

From France come further details of the Weingartner affair. It is alleged that, in order to flatter the Austrians, Weingartner, who has held the post of director at the Vienna Volks Opera, has permitted himself sweeping criticisms of German music. As a result he has now been expelled by a unanimous vote from the German Conductors' Association, and has also been forced to resign his position in Vienna.

The hold that American popular music has on Paris is well illustrated by some of the recently advertised publications that have been issued by various Parisian music publishers: "Eve fox trot," "Harem fox trot," "Chong fox trot," "My Baby's Arms," "Butterfly's Dream," "Little Pigs," "Dream of Delight," etc. Among the composers of these pieces are many well known American names such as Irving Berlin, Harold Weeks and others. Now it is up to our serious composers.

St. Louis has had an American conductor of its orchestra for thirteen years, ever since it existed, for the late Max Zach, an account of whose death appears on another page of this issue, although born in Polish-Austria (now Poland), came here as a young man, was naturalized as soon as he could be, married an American woman, raised an American family, and was entirely American in his whole person and sympathies. It is to be hoped, too, that St. Louis will choose another American conductor when his successor is selected.

Dr. J. Varley Roberts, of Oxford University, who fought a stout fight many years ago for the introduction of music as a regular study into that veteran seat of learning, and won it, has recently made an interesting statement. According to him, a study of the statistics show that while only about ten per cent. of Oxford undergraduates have taken up music as a regular study, no less than seventy-five per cent. of the entire scholarship honors of the University have been won by those included in this ten per cent. group of music lovers.

Thus speaks the London Monthly Musical Record:

In the performance of Tchaikowsky's fifth symphony, which closed the concert, Hamilton Harty seemed, perhaps, to be endeavoring to extract more from the music than it would legitimately yield. It must be confessed that this symphony wears less well than most of Tchaikowsky's works, and the attempt to over-accentuate the emotional qualities of the music is liable to lead to undue sentimentality of expression.

We never happened to hear Hamilton Harty conduct, but that is the way he always felt about the Tchaikowsky fifth—until Willem Mengelberg conducted it here the other day. He extracted every last ounce of possibility from the music and yet there never was a suggestion of undue "sentimentality." It was a performance that would have rejoiced the heart of Tchaikowsky himself, who, one guesses, would have discovered things in the symphony that he never knew were there. No wonder the little conductor was called back a dozen times by an audience which, contrary to all New York precedent, lingered about after the end of the concert to clap its hands red and actually to cheer.

## IS MME. VALERI GOING TO CHICAGO?

A serious controversy has arisen between Mme. Valeri and the Chicago Musical College, where she taught successfully last summer. The management of the Chicago Musical College is advertising her as a member of its faculty at the coming summer Master School. Mme. Valeri, however, has issued a statement to the effect that she will not teach there next summer. The contention of the management of the Chicago Musical College that Mme. Valeri is under contract cannot be doubted, but, on the other hand, people who are acquainted with her high standing as a teacher and a woman—and there are many—must think that she honestly believes that some wrong has been done her (which probably is not the case) that justifies her statement that she will not teach in Chicago next summer. Under the circumstances comment must be deferred and the hope expressed that this unfortunate situation will be adjusted to the mutual satisfaction of all concerned.

## OPERATIC PREDICTIONS

The engagement of Amelita Galli-Curci at the Metropolitan Opera, announced on Monday of this week, will begin in February, 1921, and she will make twelve appearances with the Metropolitan company during the balance of the season. Previous to the Metropolitan engagement, she will sing with the Chicago Opera in Chicago.

Mary Garden will produce "Tristan und Isolde" in German during the season of 1921-22, and will sing the role of Isolde herself.

Lucien Muratore, who has already been re-engaged for next season by Miss Garden at a substantial increase in salary, will sing Samson in "Samson et Dalila" for a new role with the company. The Dalila has not yet been selected.

Gino Marinuzzi in all probability will not return to conduct with the Chicago company next season.

Edith Mason, the American soprano, wife of Giorgio Polacco, the new principal conductor of the company, will be a member of the Chicago forces next season. This engagement, however, has nothing to do with the return of Mr. Polacco to the company, for Miss Mason's contract was signed with Herbert M. Johnson, former executive director of the company, in the fall of 1920.

RENE DEVRIES.

The young and enterprising Parisian music publisher, Jacques Heugel, present proprietor of the ancient house known as "Au Menestrel," which is situated in the narrow and very old and picturesque Rue Vivienne, behind the Palais Royal, sends an announcement of certain new publications in the field of grand and light opera. Among them are two by Henri Fevrier, who wrote "Monna Vanna"; one by the popular Reynaldo Hahn, who has never yet succeeded in any large work in spite of his exquisite talent; "Antar," by the much regretted Gabriel Dupont, who died the first year of the war; one each by Moret and Hue, and a setting of "Ninon de Lenclos" by Louis Maingueneau, whose name is unknown to us. Also there is a light opera by the popular Goublier—"Mamzelle Boy Scout"—which evidently thanks its existence to the American invasion. This Goublier has so much talent that he might well compete with the Viennese school of Merry Widows—if only French composers would write to decent (!) librettos.

The Evening Post's Literary Review reports that, "Torben Krogh, historian of music in Denmark, has found the original score of Rossini's overture to 'The Barber of Seville.' It was discovered among the manuscripts of Queen Caroline Amalia, who, Krogh feels, got it while on her visit to Italy in 1812. The work is of uncommon importance, since it is the overture that was so violently hissed at the original performance in 1816. Rossini then composed the one now known to the musical public, making liberal notes on the margin of the original which give a rather clear insight into his attitude toward musical critics."

Well, well—what can W. J. Henderson mean in last Sunday's Herald? "Most of us are very weary of prima donnas of the baton. Those who are not already tired of them will become so. No music lover can sit week in and week out under the insistent forcing home of every little point, the graphic demonstration of every problem of dynamics and phrasing and the eternal blazing of the starry ego. We hunger and thirst for conductors like Mr. Stock of Chicago, who makes an orchestra play magnificently, and yet without any evidence of sensationalism." Amen, say we to the last.

There will be much interest in the first visit of the Cleveland Orchestra to this city, when it comes to the Hippodrome next Sunday evening. Nikolai Sokoloff, its conductor, made a fine impression in the single concert which he directed here two or three seasons ago and reports from cities where the new Cleveland organization have been heard all state that he has succeeded in bringing the band to a state of technical and musical advancement really remarkable for the short time of its existence. Manager Hurok is offering Titta Ruffo and Mishel Piastro with the orchestra and it seems as if the walls of the Hippodrome would be likely to bulge.



# VARIATIONS

By the Editor-in-Chief

## Effective Orchestral Blending

It really is not blending, but amalgamation, this joining together of the National and Philharmonic Orchestras of this city. The blending will come later, after the reorganization of the playing material has been effected. According to report, the selection is to be based purely on merit and not on length of service, degree of faithfulness, or importance of social connections. Let us hope that impartiality will be found to have prevailed when heads are counted after the elimination process is over. Personally, if we had to do the picking, we should feel like the chap who used to chalk the crosses on the cells of the condemned during the Reign of Terror.

The news item has it that, for some reason not published (but easily guessed at in view of certain facts and figures which have become common knowledge hereabouts recently), the National Orchestra guarantors realized the hopelessness of trying to force too many symphonic concerts upon unwilling New York, and therefore flirted with the Philharmonic so successfully that a marriage resulted between the two organizations. Congratulations are in order, and everyone wishes the union to be a long and happy one, unclouded by divorce.

It is understood that, in view of Josef Stransky's long connection with the Philharmonic during the period when it reached its present great popularity with the public, he is to be retained as the conductor for the first half of the season, while Willem Mengelberg, in recognition of the remarkable work he has done after comparatively limited rehearsing with the National, will head the Philharmonic for the second half of the season. Also, Artur Bodanzky is to lead some Philharmonic concerts intervallically, according to the report.

Interesting is the further announcement that the Metropolitan Opera House governing board becomes second cousin, twice removed, to the Philharmonic, through the selection of Otto H. Kahn and Alvin W. Krech as members of the new amalgamated Philharmonic roster of directors. Another one is Clarence Mackay, whose liberal financial support enabled the National Orchestra to operate so pyrotechnically in spite of the dwindling public attendance. The rest of the active board of the Philharmonic is to comprise Henry E. Cooper, Arthur Curtiss James, and Charles Triller. It will be noticed that no women are to be connected exclusively with the new association, which may or may not be a good move. Women played an important and successful part in the original reorganization of the Philharmonic, the founding of the National, and the maintenance and development of the Philadelphia and Cincinnati orchestras. In lesser degree they have figured in the operating affairs of nearly all the American orchestras.

The Philharmonic has behind it what the musical historians love to call a long and honorable record, and it is proper that if any New York orchestra is to be helped to perpetuation it should be the Philharmonic. In addition to its age, however, it is a splendid playing body, in tone and technic the equal of any similar organization anywhere. Its undeniable current popularity is due to its ability first and foremost, to the contributory artistic guidance of Josef Stransky, and to the fact that the Pulitzer endowment made it obligatory upon the Philharmonic to ameliorate the severity of the usual symphonic programs by interspersing a liberal and frequent admixture of Liszt, Wagner, and Tschai-kowsky. Josef Stransky carried out that mandate, and even amplified it by giving wide representation to other picturesquely brilliant and spontaneously emotional composers. That is the kind of music desired by the largest number—overwhelmingly largest—of our local concert goers. In fact, it makes concert goers of thousands of persons who otherwise never would be ensnared through the lure of symphonic music.

Part of the published plans of the Philharmonic speak of the erection of a new hall. It is to be hoped that the edifice will materialize, but we have a deep lying conviction that its appearance will be antedated some years by the great new baseball stadium to be reared at 161st Street. Let us wait and see.

## Movies and Music

Recently there was a Motion Picture Musical Conference—the first of its kind—in this city. Many New York and out of town motion picture

persons and musicians attended the meetings at the Hotel Astor and elsewhere. The object of the convention was to bring the two branches into closer union and to effect practical and artistic progress through interchange of ideas and helpful discussion.

We heard Hugo Riesenfeld, Samuel Rothafel, J. C. Breil, Joseph Weber (President Nat'l Federation of Musicians) C. M. Tremaine, Mrs. A. F. Oberndorfer, Herman Irion, and others, tell many interesting and instructive things relating to what had been done and would be done in co-operating pictures and music. Every speaker dwelt on the great role which the tonal art plays in elucidating, illustrating, and intensifying the effect of the doings on the screen. Some thought that the time is almost here for original music to be composed for every picture, although others pointed out the mechanical difficulties attached to such a process. One optimist who declared that he based his assertion on more than mere guesswork said that within the year celebrated symphonic conductors would direct as "guests" at the big movie palaces, and that artists of the order of Kreisler, Galli-Curci, Hofmann, etc. would act as soloists at such concerts. (And pray, why not?)

We learned that the motion picture industry is the third largest in the United States.

But most important of all, we were told by the managers and owners of motion picture houses that all over the country large organs are standing idle in those institutions because it is not possible to secure enough good organists to play them although large salaries are available for the right kind of men or women. This is surprising indeed and rather disconcerting.

Where are the good organists, and if there are too few, why do not more young musicians take up that instrument. Organists usually complain of financial hardships they endure owing to the scarcity of church work and the poor pay connected with it. The motion picture houses offer a great chance and there does not seem to be any reason why a good organist should hereafter be without a good income. Many pianists and piano teachers might be inclined to master the organ now that they learn of this new need in music.

Edward L. Hyman, manager of the Strand Theater, in Brooklyn, was the speaker who dwelt most urgently upon the organ question. He knows where the unoccupied instruments are situated. Address him if you would like further information.

By the way, would it not be a good idea for organ schools and musical conservatories to found a department for the special education and development of moving picture organists?

## Variationettes

Score a trinity of new triumphs for women and their greater progress. Mary Garden succeeds to operatic leadership; Erika Morini demonstrates that Heifetz, Elman, Kreisler, and the other male violinists have no monopoly on the art of fiddling, and Olga Samaroff accomplishes the terrifying stunt of playing in public all the Beethoven sonatas.

Our most attentive correspondent, M. B. H., helps out with a much valued addendum: "It is not enough that you should have suggested 'Monna Ganna' as the title for the opera in which Ganna Walska might have sung. You should have said also that the best work of the Wagnerian repertoire for the ambitious Polish prima donna would have been 'Walsküre.'"

That sly wag, Enrico Scognamiglio, encountered Gatti-Casazza at the Metropolitan the other evening, and, without moving an eyelash, said earnestly: "I hear that you are to sing for Mary Garden next season."

From the Chicago Tribune ("Line O' Type" column): "Arthur Shattuck sued for appreciation in Fond du Lac the other evening, playing, according to the Reporter, 'a plaintiff melody with great tenderness.' The jury returned a verdict in his favor without leaving their seats."

Roger de Bruyn wishes to know whether a Bach recital would not be a sort of Bacchanale to those who revel in the music of that master.

A Denver woman declares that George Washington, before his death in 1799, stipulated that \$40,000 of his estate

should go to establishing a national conservatory of music. This was not done, says the woman. We venture the explanation that after the administrators got through administering the estate probably owed each one of them \$40,000. —New York Morning Telegraph.

Brahms' "Academic" and "Tragic" overtures are among the most inaptly named works in the orchestral literature, for there is nothing tragic in the one piece and nothing academic in the other.

An argument is on as to whether the bagpipes or the jew's harp is the oldest musical instrument. And this column is asked to decide the point. We can't; but we can say most positively that both are very ancient and we hope they will die of old age soon.

According to the Milford Herald, says B. L. T., a young couple were married "under the strain of Mendelssohn's wedding march."

Also, B. L. T. quotes from the MUSICAL COURIER: "When music reviewers throw handfuls of adverse adjectives at progressive modern compositions and thereby hamper operation of the musical machinery of the world, should not such action come under the head of critical sabotage?" And B. L. T. adds: "Or camouflage."

"Is Mary Garden Going to Get Away With It? No, Says Walter Damrosch."—New York Times. "Walter does. Why not Mary?"—Chicago Tribune.

Maybe the paper shortage is caused by the many long newspaper articles, with diagrams, which tried to explain medically what was the matter with Caruso.

"The wages of music is thin—for most of us," lisps "Piano Pedagogue."

Those who accuse Italy of being unmusical and interested only in opera are refuted by the Rivista Musicale Italiana, which comes regularly to our desk. It is a musical quarterly. The articles are of the highest class, by writers of international repute. Running about 150 pages to the issue, it is well printed on excellent paper. The subscription price, 40 lire a year, represents \$8.00 at normal exchange. The magazine carries practically no advertising. That Italy supports publication of such a high class musical magazine speaks for its intelligent love for music.

At the time of her New York debut, Galli-Curci was declared by several of our local critics to be a meteor, a flash-in-the-pan, a one-season-success, who would fade out of sight after a single winter of publicity, plaudits, and profits. That was about four years ago. Galli-Curci packed the house several times last week at the Manhattan. Something must be wrong with her. What is it?

Ellen Ballon, whom this column introduced not long ago as a promising pianist, has kept the promise for at her recent Philharmonic appearance she revealed herself as a player of keen musical intelligence, brilliant and picturesque style, and uncommonly effective technic, with especial emphasis of accuracy and speed and strength of digits and wrists. Miss Ballon is to make a recital appearance next Monday evening and demonstrate that her big success with the Philharmonic was no lucky accident.

Says the Detroit News: "Mary Garden has been placed in charge of the Chicago Grand Opera Company. Many thought it might be Judge Landis."

"A gentle answer turneth away"—This is clipped from the London Musical News and Herald:

Autumn.—Every line of your letter shows that you are illiterate. You want to know how to qualify for a post as music teacher. You are thirty years of age and you have not learned the elements of grammar and orthography. Your handwriting and punctuation are childish. We should be doing a disservice to the musical profession by encouraging badly educated persons to change trades.

Says the Morning Telegraph: "Paderewski is coming here to talk on the League. 'America will wish he'd play it.' Never fear; he will."

Nilly—"Are you going to Gounod's 'Romeo and Juliet?'"

Willy—"Whadda you mean, Gounod's? You can't fool me. That's by Shakespeare."

LEONARD LIEBLING.



## A BOOK ON FRENCH MUSIC

Nationalism in music is a sentiment which has grown up so far as America is concerned since that day in 1914 when the Germans threw down the prestige they had won by years of patient endeavor. Before that time we were wont to accept music and musicians at their face value without thinking of or caring anything about their nationality. It never occurred to us to consider that certain sorts of music came from Italy, that certain sorts came from France, or Germany, or Russia, or Bohemia. American music was segregated, it is true. But, apart from that, we accepted what was offered us and retained what pleased us without thought or question of nationality. There were but two classes of music: American music and European music, and the only propaganda we ever heard anything about was in favor of our own music and our own composers. That any others should find propaganda in any way necessary would certainly never have occurred to us, for the music of Europe was the accepted music while ours was neglected.

We would probably have been amazed in those days before the war to learn that French writers were busy writing impassioned articles on the subject of their new music, that French lecturers were spreading the faith, that societies both in France and abroad were giving concerts devoted to French music. Yet such was the case, and the book which now claims our attention\* is in reality a collection of articles and lectures written by the author between 1906 and 1914. To these one short chapter has been added by way of introduction and explanation; for the author naturally does not wish it to be thought that the book was written in the heat of war-passion when as a matter of fact it was written before the war began.

To Americans the comparative and the patriotic in matters of art must always seem peculiar points of view. Our common sense and our inherent sense of competition forces us to realize that nothing either material or spiritual can ever long be forced upon the public by advertising (even when called propaganda) unless it have the claim of superior merit. In art as in material things we want the best we can get for our money. And especially in art. For art is not a necessity, and if we are not offered what pleases us we simply do without. We ask ourselves therefore: "Why the propaganda?"

The answer is found in the attitude of such men as the great German conductor, Hans Richter, who, when asked why he gave no French music, replied: "French music? There is none." This attitude might be assumed to be the result of the nationality of the conductor. It has often been alleged in fact that just so long as our conductors and artists are primarily of Teutonic birth or education just so long also will we hear mostly German or Slavic music. That this is not the real reason for the absence of French music on our programs will be seen from a moment's reflection. We have but to ask ourselves: Who are the classic symphonic composers of France? and we search our memories in vain for such names as Bach, Beethoven and Brahms, to say nothing of Wagner who competed with the Italian and French on their own chosen field and demonstrated the inferiority of their output. This is fully realized by Jean-Aubry who writes: "For more than a century there had been no French music in France."

"This abandoning of our music," he adds, "may be dated about 1770. In Bussely's work on 'The Present Conditions of Music in France and Italy,' published in 1771, one may note his remark concerning Mlle. Diderot, whom he states to be one of the best clavecinists in Paris, and possessed of an extraordinary knowledge of modulation, adding, however: 'Although I had the pleasure of hearing her for some hours, she did not play a single French piece.'" The "hundred years" may, then, be assumed to refer to the period between 1770 and 1870.

After 1870 a change began to take place, and it is this change that is dealt with in the articles which have been collected together in Jean-Aubry's excellent book. How far the author goes in his appreciation of this change is shown by his bold statement that "French music has had no national character, or nearly none, for a century." And he adds: "The nationalization of music in France is not the work of Debussy alone; it is a movement of ideas that has been taking place for thirty years or more (this is written in 1909) and to which the best musical intellects have contributed."

This is no doubt absolutely true, but can we go so far as to agree with the author when he writes:

\* "French Music of Today," by G. Jean-Aubry. Kegan Paul, Trench, Trubner & Co., London; Dutton, New York.

"The musical victory of Modern France over Modern Germany is a reality." Such statements appear, to say the least of it, exaggerated, and are certainly in bad taste. But it is just such statements and the attitude which inspires them that give this book its charm and its undeniable value. For this is the point of view of France; at least the point of view of those who are expressing their opinions.

But if we do not agree, or at least are not yet fully convinced, with this opinion, there are many points in this book in which all of us must find ourselves in most hearty accord. For instance, it is clear, as the author says, that present day French music has grown out of the influence of French ideals and of French poetry. We will all agree that Cesar Franck is not French either of nationality or character. The French claim to Franck because he became a French citizen is about as absurd as it would be if we were to claim Percy Grainger because he has become an American citizen.

We will all agree, too, with the author's estimate of Berlioz—"for Colossus as Berlioz is, he unfortunately possesses feet of clay that cannot always be concealed"—and of his estimate of Auber and Lesueur and other composers of French opera during the early part of the nineteenth century. Strange, however, is the half-concealed scorn with which he speaks of Puccini—"When it is attempted to reduce him (Massenet) to the level of a Leoncavallo or a Puccini we must rebel at all cost." Surely all the world knows that Puccini is a better composer from every point of view than Massenet. Even his purely theatrical effects are better built up, although this was Massenet's strong point; and as for his melody, his orchestration, and his emotional intensity, there can be no question of his supremacy.

But these questions of individual judgment do not lessen to any great extent the value of the book as a whole. We may accept what the author has to tell us without agreeing with his conclusions. And the book is well documented and casts interesting side lights upon the lives of the composers, their work, their opinions and their interrelation, of which most of us have no knowledge whatever.

The English translation is well done and there is an illuminating introduction by the translator as well as a short preface by Gabriel Fauré. There is also a carefully compiled index listing over 300 names, which alone indicates the scope of the work. A better introduction to the study of French music can hardly be conceived, for it gives the atmosphere of the musical France of today in a way impossible to any accumulation of dry facts. If, then, the reader is curious to get a closer knowledge of the subject he can turn to the biographical dictionaries or, better still, can study the music itself.

## JAZZ VERSUS OPERA

"Jazz Song Fights Duel in Court with 'La Tosca'," says a headline, and follows with an article written in the humorous reportorial style usually adopted by our brothers of the daily press when they touch upon anything so far removed from their police-court calibre mentalities as music. The article tells how G. Ricordi & Co. and J. H. Remick & Co. appeared before Judge Hand, of the United States District Court, to defend their respective rights to a certain tune which Ricordi alleges first made its appearance in "Tosca" as the famous aria "E lucevan le stelle," and was afterward borrowed, so it is alleged, by Vincent Rose, when he wrote the popular "Avalon."

Leonard Liebman, in his amusing address entitled "Beethoven and Other Plagiarists," has effectually exploded the fetish of "steals." Although he treats the matter humorously, there is a wealth of erudition behind his good-natured banter, and he shows beyond possibility of doubt that composers, even the greatest of them, have been guilty of accidentally setting notes together in exactly the same order, and often in exactly or nearly the same rhythm, at least for a bar or two, as in the melodies of other composers. Which means nothing. For the spirit of a piece of music does not depend upon the order and rhythm of a few notes, but upon the arrangement of them and upon their subsequent development. For instance, Elgar's well-known "Love's Greeting" has a motif that is note for note the same as a song called "Violets" that was popular some years ago; "Hearts and Flowers" resembles a melody by Czibulka; one of Brahms' violin sonatas sounds so much like the Prize Song from "The Mastersinger" that it is sometimes called the Prize Song sonata. But can you imagine anyone buying one of these things because it sounds like the other? Can you imagine anyone wanting "Hearts and Flowers" and permitting the Czibulka melody to be

passed off on him as "just as good"? Can you imagine anyone who wants the "Tosca" aria being persuaded to buy "Avalon" instead? It is true that the first ten notes of the two melodies are the same, except that one is in major and the other in minor, and except that the rhythm, the arrangement and the spirit are utterly different. That the sale of "Avalon" could possibly injure the sale of the "Tosca" aria is inconceivable.

## THE AMERICAN STUDENT IN PARIS

To the Editor of the Musical Courier:

I am amazed that such a well known paper as yours should have been misinformed on any subject and especially about one of such importance as the opportunities which France is now offering to the musical students of other countries.

I am a professional and have only just returned from France where I have been taking the course under Alfred Cortot at the "Ecole Normale de Musique de Paris." I feel strongly that this school is doing a very important thing and that it should have the sympathy and enthusiastic support of every powerful musical magazine in this country. It offers the first chance France has ever given to foreigners to study music in a school of recognized standing. Its faculty is made up of teachers from the conservatory and the state regards it of sufficient importance to appropriate funds for its support. It is principally in regard to the facilities it offers for finding adequate living quarters for its students, that I write you. The pupils are not "sleeping on park benches" nor are they having to pay "two hundred (200) francs a day for food." At the present time the school has no dormitories although plans for them are already under way. It does, however, find "pensions" for the students at prices ranging from sixteen to twenty (16 to 20 frs.) francs a day. Many of the pupils are finding it possible to cover all their expenses for three hundred (300) francs a month.

As so many professionals look to you for correct information regarding all musical affairs, I feel strongly that in justice to yourself you should make some public correction of your error.

Feeling sure that you would wish to have your attention called to this matter, I am,

Sincerely yours,

We print the above letter with pleasure, because it clearly illustrates how exceedingly difficult it is to give facts that will appear to be facts to everybody. The article referred to in this letter was written by our Paris correspondent, who had been living in Paris for a good many months and certainly knew the conditions there, not only as a result of his own experiences, which were far from pleasant, but also from the experiences of a number of American students, some of whom had become thoroughly disgusted and were prepared to return to America, because they were unwilling to put up longer with the discomfort and expense of Paris life. Matters may have improved in Paris since the article was written, but as there is little more building construction there than there is in our American cities, and the crisis of lodgings is just as severe, it is certainly doubtful whether the average American student would be satisfied to put up with it.

The original article, which appeared in the June 24 issue of the MUSICAL COURIER, contained no comment whatever upon the Cortot school, which is no doubt excellent, and the remarks anent sleeping on park benches were more humorous than otherwise; also there was nothing about 200 francs a day for food, but for the entire living, and that is just about what it costs at the big hotels. Here is the original passage: "And the managers of this undertaking assure strangers 'lodging and vittles.' The 'vittles' may be easy to get, at a price, but the lodging? If the thousands of strangers, chiefly Americans, arrive in Paris that are expected here this summer, a good many of them will have to sleep on billiard tables or park benches according to reports—unless, of course, they can afford to pay two hundred francs a day at the big hotels, and even then—"

## RIGHTFUL RECOGNITION

It is interesting to find the Chicago Commercial Bulletin devoting an editorial to music, for one does not usually seek musical editorials in a commercial bulletin. In a recent issue, under the title "Music in Our Universities," after mentioning the splendid work of the Harvard Glee Club, it says:

Music, long frowned upon by educators as being a subject of doubtful academic value, is at last finding ready champions even in the universities. Of course this could only be achieved after such pioneers as Edward MacDowell and others literally died of broken hearts because of the hopelessness of their cause. Stubbornness, born of an innate intellectual complacency, is one of the hall marks of the typical college professor, and it takes a mighty jolt to wake him into a state where he can see beyond the rim of his textbooks. . . . Right here near at home, at the University of Illinois, under Lawrence Erb, music credits are beginning to find their academic level. Much of the absurd prejudice against music in our universities has been due to impractical plans offered by incompetents. With the new order of progressive music educators, invading our educational system from the public schools to our higher universities, music is at last winning its place as a study that rounds out an otherwise incomplete educative scheme.



## BEETHOVEN'S OWN CITY CELEBRATES THE MASTER'S 150th ANNIVERSARY

Despite Economic Misery Vienna Tenders Him Sincere and Enthusiastic Tribute, Performing Practically All His Works—Richard Strauss Returns from South America to Rebuild Statoper—Difficulties at Volksoper Fail to Prevent Successful Premiere of Oberleithner's "Cäcilie"—Vienna Concert Public Wants Symphonies, Not Soloists—Strauss Has Completed Three New Symphonic Songs

Vienna, January 12, 1921.—There is probably no other city in the world where Beethoven Day, the 150th anniversary of the master's birthday, was celebrated with such enthusiasm and sincerity as in Vienna. And very justly so, for no city in the world has an equal right with Vienna to call itself the Beethoven City. Beethoven's experience was that of many others: complain of Vienna they may, but they find it impossible to live anywhere else. For here was the center of the world of music from times immemorial; hallowed soil, where Gluck, Haydn and Mozart lived and were succeeded by Beethoven, Schubert, Brahms, Bruckner, Johann Strauss, Lanner, Mahler and Hugo Wolf.

### HOW VIENNA CELEBRATED BEETHOVEN.

Hence it is not surprising that Vienna prepared itself with fervor for its Beethoven Festival, in spite of the stress of the times, and actually found consolation and hope for the future in doing so, for it hardly seems possible that a city from which a veritable flood of tonal beauty and loveliness has been poured out into the world could be doomed to a disgraceful end and finish its ancient course in famine and sheer want. It must surely be rescued from its present troubles.

The venerable Gesellschaft der Musikfreunde, of which Beethoven was an honorary member, developed an unwonted activity in celebrating his memory and the concerts it arranged were the most important of the entire festival. They included the oratorio "Christus am Ölberg" (which is not often heard and which does not wholly visualize Beethoven at his greatest), the ninth symphony, and the "Missa Solemnis," in which he reveals his belief in a divine being and lays bare his own purified and peaceful soul. Franz Schalk, who directs the State Opera together with Richard Strauss, conducted these works in his impressive and highly cultured style, although apparently a trifle fatigued by excess of work.

### KUNWALD CONDUCTS THE NINTH.

It is quite impossible to enumerate all the other Beethoven concerts in which the entire series of sonatas, quartets, masses and the majority of the symphonies were finely rendered. It must suffice to note an extremely powerful interpretation of the ninth symphony by Dr. Ernst Kunwald, who is better known as a conductor in America than in Europe, but equally renowned here, and whose rendering of the fervid jubilation of the final passage, as well as of the majesty of the first and the virile yet chaste love story of the adagio, was of striking plasticity and unusual grandeur of conception. An interesting rendition, full of surprising moments, in part attractive, in part differing greatly from established ideas, was given. The second and C minor symphonies, as well as the "Leonore" overture, by Otto Klemperer, the Cologne Opera conductor, who terms himself a disciple of Mahler with far more justice than many others and who really owns numerous traits in common with him—energy in delineation, careful production of most delicate details, uncommon vivacity and translucence and, above all, a fanatical devotion to his art to the extent of utter self-oblivion. Besides these, there was an endless number of Beethoven concerts, all densely crowded and evoking liveliest enthusiasm not only from the real lovers of music but from the newly-rich as well, who had already forgotten the master's grand message of love before they had got well into their wraps again. Vienna, the home of art, must be rescued from these circles, too, should its best and loftiest traditions not be entirely lost. But this chapter is so sad and disheartening that we would rather pass it by in silence.

### "SEE! THE CONQUERING HERO"

Richard Strauss is back again in Vienna from South America, whence he returned rich in honors (and not only in those!) to the joy of all to whom the very presence of the greatest living composer would seem a hostage for the future existence and standard of Viennese music. "Fidelio," conducted by him at the State Opera, represented the very climax of all these festive weeks. He is now engaged in building the classical repertory up anew, so far as the difficulty in obtaining singers and decorations allows him; for the singers are scared off by our present rate of exchange and the scenic accessories suffer from the shortage in materials, canvas and colors. But Strauss's energy recognizes no difficulties; he belongs to those who would run their head against a brick wall because they feel that even the wall must give way to them in time. By the way, he told me that he has composed three symphonic songs, on verses written by Hölderlin, during his journey to South America, and that he is now at work upon their instrumentation.

### KORNGOLD'S NEW OPERA AGAIN.

Nothing new has taken place at the State Opera since the Puccini one-act operas, except Korngold's "Die tote Stadt," which had such exceptional success in Hamburg, and has now repeated it here under the baton of Strauss himself. The premiere of Julius Bittner's opera "Die Kohlhauserin," dealing with the Vienna of the past, is imminent, as well as a new staging of "Don Juan" and "Oberon," (on Mahler's lines) to be conducted by Strauss. Then the ballet is being reorganized, although at present it is not yet perceptible to the public. Herr Vollmoeller, whose fame has spread throughout Europe, thanks to Max Reinhardt's staging of his pantomime "The Miracle," has been entrusted with this task.

### THE VOLKSOPER ON THE ROCKS.

The Volksoper, of which so much was expected last year when Felix Weingartner took hold of things, is now in the throes of a severe crisis; debts have accumulated to a gigantic degree and a change of directors is inevitable. Weingartner was absent from Vienna most of the time, and even at this alarming stage of affairs he is away in Rome.

Apparently, he has lost all liking for the work he began with so much enthusiasm. Of course, in the last analysis general conditions are to blame for this.

It is quite probable that Raines Simons, the former director and originator of the Volksoper, will take Weingartner's place, as it is believed that his wide theatrical experience and enormous energy may procure the necessary solution of this burning question.

Matters are now rushing on to a head; the very existence of the Volksoper depends on the solution arrived at. Its collapse would be most deplorable, for with the disappearance of the Volksoper, would vanish every possibility of presenting operatic art to the middle classes in Vienna, who for some time past have been absolutely unable to pay the prices demanded for admission to the State Opera.

### OBERLEITHNER'S "CÄCILIE" THE LAST EFFORT.

Shortly before the aggravation of this crisis, the Volksoper brought out a novelty, entitled "Cäcilie," a three-act opera by the well-known Viennese composer, Max Oberleithner, the libretto, which can hardly be termed exciting, although it is lucid and well put together from a theatrical viewpoint, being written by Harden and Welleminsky. It depicts the fate of a young composer in love with a lady of high rank, who furthers his work and patronizes him,

whilst he dies of disappointment on finding the beloved of his heart the wife of another.

Reality and fantasy are combined here; the contents of the musical drama, written by the young composer, and his own experiences are blended into a harmonious whole. This invests the play with much charm and affords Oberleithner a series of opportunities of which he makes good use. He proves himself to be a highly cultured musician, who never oversteps the bounds of refinement, who disarms all criticism by the simplicity, straightforwardness and attractiveness of his melodies and who satisfies all demands by the care bestowed on his thematic work and his delicate orchestral colorings. He has accomplished a wholesome piece of work, a theater opera based on unquestionable methods, attractive to public and connoisseur.

The performance at the Volksoper under Dr. Kaiser's virile and finished direction, with Mesdames Rantau, Wagschal and Attler and Messrs. Leuer (of the State Opera), Bandler and Markowsky in the cast, was very favorably received.

### SYMPHONIES PREFERRED TO SOLOISTS.

The stream of concerts flows on, marked by an extraordinary symptom, a perceptibly waning interest in soloists and an ascending one in symphony and chamber music. Orchestral concerts and quartet evenings are always overcrowded, whilst there are but few among the soloists who are not forced to sing to semi-filled halls. Among the more fortunate ones we must reckon Erika Morini, the juvenile violinist, who possesses a marvellous tone, dazzling rhythm and a technic of bowing, which caused such a sensation at the time of her early appearance. Her continuous artistic development and true musicianship have led to excellent interpretations in the field of reproductive art. She will undoubtedly gain as many admirers in America as she can number at home.

LUDWIG KARPATH.

## New Conductors and New Soloists Take the Limelight at London's Concert Halls

Koussevitski, Formerly a Soloist on the Double Bass, Now Appears as Conductor—Dora Gibson's Singing Proves Effective—More Ballad Concerts—Kochanski Plays Szymanowski—Jacques-Dalcroze Gives Lecture and Demonstration of His Method—Maeterlinck's New Work

London, January 10, 1921.—Sergei Koussevitski, of the Moscow and Petrograd symphony orchestras, has been demonstrating to Londoners his right to be considered one of the great conductors of the world. Yesterday he directed the Royal Albert Hall Orchestra with a program of Wagner music. A week earlier his program was all Tchaikowsky. He seems to lay especial stress on the inner part writing of the scores, although perhaps the vastness of the concert room may have had something to do with the effects, as nothing but the monster organ ever sounds really loud and massive in the Albert Hall. Before the war Koussevitski appeared in London as a remarkable soloist on the double bass, an instrument which rarely shines in the solo firmament. Very few of the present generation of music lovers can remember Bottesini, who died in 1889. He was the greatest since Dragonetti, who died in 1846. When Sergei Koussevitski first appeared here he was hailed as the successor to the two Italians, Bottesini and Dragonetti. But he has followed the example of Bottesini in renouncing the double bass for the conductor's wand. He has therefore a far greater competition to struggle against than if he had continued to rumble away in solitary grandeur at the profound end of the string scale.

### REFLECTIONS ON CONDUCTORS.

Conductors apparently spring up from all parts of the orchestra. Hans Richter was a horn player. Lamoureux was a violinist. Sir Henry J. Wood and Leopold Stokowski were organists. The organ can hardly be called an orchestral instrument, however. Nor does the piano belong in the orchestra except as a solo instrument. Yet no less a conductor than Arthur Nikisch began his career as a pianist. Frederic Stock, the genial Chicago conductor, and his more austere predecessor, Theodore Thomas, were violinists first.

### DORA GIBSON EFFECTIVE.

At the Tchaikowsky concert the soloist was the brilliant young violinist, Bratza, and yesterday the well known operatic vocalist, Dora Gibson, sang several selections from the Wagner music dramas to the delight of her hearers. It is a remarkable fact that the human voice should be so satisfactory in the vast spaces of the Albert Hall. I have heard Dora Gibson in recital in one of London's small halls, and I have heard her with a great dramatic orchestra in London's largest hall and I much prefer the larger hall.

### THREE HOURS OF BALLADS.

I noticed the same predominance of the voice at the Boosey Ballad Concert in the Albert Hall last Saturday afternoon. The symphony orchestra conducted by Hamilton Harty sounded far away. The fullest tone of a Steinway grand was not at all like the volume I knew that magnificent piano possessed. Yet the voices of the singers seemed to fill the hall. I do not refer especially to the exceptional voice of Carrie Tubbs. All the vocalists, inexperienced as well as the popular favorites, were easily heard in their softest passages. That these Albert Hall concerts of songs, with a few orchestral numbers and organ solos by way of variety, are satisfactory to the enormous audiences may be judged from the fact that the program of twenty-four numbers was augmented by nine extra numbers. And the organist played no encore although he was recalled at least six times. The concert began promptly at two-thirty and ended after five-thirty.

### AND THREE HOURS MORE.

At the Queen's Hall the ballad concerts, under the direction of the Chappell house, began again after the New Year on Saturday afternoon. This large hall was also full, notwithstanding the thousands of ballad lovers in the Albert Hall at the same time. Much applause was the audible reward that York Bowen got for his new suite, which had received the tangible money reward offered by

Chappell & Co. for the most desirable score sent in for a recent competition. Perhaps the greatest applause went to Mischa Leon for a very earnest rendering of a very mediocre ballad, such as he was wont not to sing in the palmy days of his classical recitals. Lamond, the pianist, was satisfactory, as usual, but the fuel of his fire of passion seemed to burn a little dully in the damp air of the rainy afternoon. This particular ballad concert, however, will not go down in history as epoch marking.

### KOCHANSKI PLAYS SZYMANOWSKI.

At Wigmore Hall on Saturday afternoon that distinguished violinist, Paul Kochanski, gave a recital which was announced as the last before an American tour. Tardini's "Devil's Trill" sonata and Bach's much played "Chaconne" were the two sopas to the Cerberus of criticism which the violinist offered before he ventured to play the ultra modern "Myths" by Carl Szymanowski, with the composer at the keyboard of the piano and Siliti at the pianist's left elbow, turning the pages. I believe that Abraham Lincoln remarked on a famous occasion that "to those who liked this sort of thing this was the sort of thing they would like." The same remark applies to the "Myths" by Szymanowski. An ultra modern myth sounds paradoxical. But it was only the music which was modern, and after all music as old as even a young myth is would be too primitively crude for modern ears. The three movements were very enthusiastically received by the audience. Both artists were recalled several times to the platform. The recital ended with a paraphrase by Szymanowski of three caprices by Paganini. For this very clever and musical paraphrase, and for the brilliancy and charm of the performance, both Kochanski and Szymanowski were cheered to the echo. This recital was quite an unusual affair, and everybody seemed happy and animated. London has certainly put the seal of its approval on this accomplished Polish artist. What will New York think of him?

### JACQUES-DALCROZE IN LONDON.

Emile Jaques-Dalcroze came over from his conservatory at Geneva and gave two very interesting lecture demonstrations of his work and the results in the Queen's Hall on Friday evening last and on Saturday morning. The most interesting part of the entertainment was, of course, the combined skill and art of the children who had been trained. The professor called his work "an attempt on the part of a musician to find a method of training which will develop in the average individual the faculties which are natural to the born musician." Emile Jaques-Dalcroze begins very naturally with the rhythmic sense. The first part of the entertainment was the work of small children from a London school, who gave a remarkable exhibition of muscular control in rhythmical movements. The babies beat four in a measure with their arms and at the same time ran seven steps in a measure. They would run three steps to a beat or beat three times to a step, and other mixtures of steps and beats which seemed impossible for the child brain to control. The second part of the evening was given over to the more adult musicians of the Geneva Conservatory. There could be no possible doubt whatever that the pupils accomplished the tasks allotted to them. Whether the training "will develop in the average individual the faculties which are natural to the born musician" or not, remains to be seen. If great pianists, extraordinary violinists, inspired composers, begin to arrive in dozens from the Conservatory of Geneva I shall be more inclined to believe that exercises and drill can put new convolutions into the brain and alter the cranial contours of the child that is not born a musician. Training a blind boy to read by the Braille method does not give him eyes. At the same time I would not have it thought that I believe myself to be right and Emile Jaques-Dalcroze to be wrong. I am only trying to follow the sage advice of Bacon: "Read not to contradict and confute, nor to be- (Continued on page 26)"



# NAMARA



APPEARS WITH  
**National Symphony**  
UNDER  
**MENDELBERG**

## A Press Comment

Willem Mengelberg Directs National Symphony in Program at Armory With Brilliant Success—MME. NAMARA SINGS AND DELIGHTS THE ASSEMBLAGE.

Willem Mengelberg, a distinguished visitor from Holland who came to America to act as guest-conductor of the National Symphony Orchestra, directed Artur Bodanzky's musicians in a program last night at the New Armory. The event was the fifth in the Yonkers' artists' series. Mme. Marguerite Namara, soprano, was the soloist.

## MME. NAMARA PLEASURES

Mme. Namara is among the foremost of the younger group of soprano soloists. Hearing her last night it was easy to see that her progress is along natural lines on a sure foundation, and to believe that she, in the not distant future, will attain to a place among those of the first prominence in popular favor. She has voice, youth, appearance and a platform manner of distinction among her resources. In opera, when her opportunity comes in the form of a role which she will find to be in perfect sympathy with her talents and which she may identify peculiarly with her own name she will be found ready.

Mme. Namara first sang the recitative and aria from Mozart's "The Marriage of Figaro" "Deh vieni non tardar." From the first note, her voice was revealed as one of substance and sustained beauty throughout its range. This music makes but few demands upon the upper voice, but it serves splendidly to reveal the qualities of the lower registers. Mme. Namara made the number one of appealing beauty.

The orchestra played the instrumental accompaniment with Mr. Mengelberg leading. The combination of a symphony orchestra and a beautiful voice is not too frequent, and the effect was to give added attractiveness to a program that was, in many respects, the most enjoyable of those that have been given in this series.

The soprano's succeeding offering was a group of songs, varied in style, and culminating in two songs that are among the first in popularity, Muzetta's song from "La Boheme" and the Waltz Song from "Romeo and Juliet."

Mme. Namara sang the latter from the piano stool, playing her own accompaniment. The novelty of a solo singer playing for her own voice added not a little to the entrancing melody.

It was an original touch of a kind which, when not a mere display of eccentricity employed by an artist to create a personal following among people who like what is popularly known as personality.

The singer also displayed consideration for her audience in announcing the names of the songs she gave as encores. Besides the numbers mentioned she sang Grieg's "Le Reve," Marzias' "Twickenham Ferry" and "Comin' Thro' the Rye." The songs gave her opportunity to use her upper voice. It has power and beauty and is without a trace of harshness at its highest altitudes.—The Yonkers New York Herald, Jan. 28, 1921.

Exclusive Management:

**Haensel & Jones, Aeolian Hall  
NEW YORK**

## It's a Big "Hop, Skip and a Jump" from Opera to Concert! Hipolito Lazaro Has Done It Successfully

Celebrated Spanish Tenor Rapidly Becoming American in His Thoughts and Feelings—His Splendid Successes Abroad Are Now Being Overshadowed by His Notable Achievements Here—His Work at the Metropolitan Opera and His Progress as a Concert Singer

It's a big jump from opera to concert, and Hipolito Lazaro deserves more praise when he can successfully do both.

Hipolito Lazaro does not sound like an American name, but its owner, the Spanish tenor, is becoming very much of an American in his thoughts and feelings. Realizing that New York is the musical center of the world today, he has settled here for good and taken a long lease on his attractive apartment. The city is especially dear to him and Serona Lazaro, for his little daughter, Lolanda, was born here. Papa Lazaro insists, incidentally, that she is destined to become a singer, although she can hardly be a tenor. Her throat is shaped inside exactly like his and the tones that she produces even at the tender age of twenty-two months are, he asserts, strikingly like his own—freely uttered and of decided power.

The transition from opera to concert for anyone who has been associated with the former so long as Lazaro was not an easy one and that he has made it with such marked success and within so short a time speaks well for his intelligent musicianship. Not that he has given up opera for good—far from it. "My heart is really in opera," he said to the MUSICAL COURIER writer, "and why shouldn't it be? Young as I am, my student and professional career has already covered fifteen years." Years of great success they have been. In his native Spain he is a tremendous favorite and no less welcome in the West Indies, Central and South America, where he has enjoyed triumphs such as only come to the premier artists, not to mention the popularity he enjoys at the Metropolitan, where he has sung a number of performances for several seasons past.

This season, except for a number of operatic appearances as guest in various cities, he has been doing concert work exclusively and making good at it. His first concert engagement at the Ann Arbor Festival of May, 1919, under the baton of Frederick Stock, brought him instant popularity. Since then he has sung a great many concerts throughout the country—North, South and as far west as Denver. The coast still remains a virgin field for him to conquer and it is not improbable that he will be heard there next season. In Montreal he is a special favorite, the best proof lying in the fact that he has sung there the present season no less than three times within two months.

## HIS PROGRESS AS A CONCERT SINGER

"Naturally my first love is opera," said he, "for it is the atmosphere in which I was brought up, so to say; but the concert work interests me intensely and I am exceedingly grateful for the kindness with which I have been received wherever I have appeared upon the platform. Best of all is the fact that the New York critics have recognized my steady progress as a concert singer in the recitals which I have given there. Of course an opera singer is handicapped in starting out in the concert field. He has to depend entirely upon himself, instead of having the conductor's baton to fall back upon; and singing a song in evening clothes is a very different thing from doing an aria in costume. It is true that I sing one or more arias in all my concert programs, but that is because the audiences demand it. Why, at my Chicago recital I had two arias programmed, but the audience insisted upon so many encores that I must have sung through my entire repertory before I had finished. (That, however, is hardly cor-

rect, for Lazaro has no less than thirty-six operas in his repertory.) "I have sung quite a number of songs in English and have been very pleased to have the critics speak favorably of my diction." One of them, though Lazaro was too modest to mention it himself, said that it was something that other foreign artists should listen to and profit by. "It gives me particular pleasure to sing the songs of my native Spain, which have found great favor with American audiences. They are hard to sing because



Photo © D. Berns

HIPOLITO LAZARO.

the peculiar characteristic figurations require one to do them with 'open' tones, whereas for everything else one sings 'covered' of course. And 'Eili, Eili,' which I have used on a great many programs, interests me very much indeed. It seems to me there is something in common between its florid measures and some of the Spanish songs I use."

"Then you really enjoy your concert work among us?"

"Indeed yes—and the Americans have been very kind to me. Only one thing—I should like it better if your country was a little smaller. Those long train journeys! But still they mean nothing to me when I have reached the end of one of them and realize how kind and generous you all are in liking my singing!" X.

## PAUL DUFAULT DELIGHTS VANCOUVER MUSIC LOVERS

Russian Music on Woman's Musical Club Program—Vancouver Musical Society's Annual "Messiah"

### Performance—Notes

Vancouver, B. C., January 7, 1921.—Paul Dufault, Canadian tenor, terminated a transcontinental tour from Halifax to Vancouver, on the occasion of his recital given in the Hotel Vancouver, December 6. Mr. Dufault charmed with the tonal beauties of his voice and further impressed his hearers with the delicacy and sympathy of his interpretations of varying moods. The tenor chose to give songs almost entirely of the ballad type, being remarkably adapted to this style. Mr. Dufault was given a warm reception and obliged with many recalls. Artists assisting the tenor were Jules Dubois, cellist, and Alfred Carrier, pianist.

### RUSSIAN MUSIC ON WOMAN'S MUSICAL CLUB PROGRAM.

On December 2, the Woman's Musical Club held its afternoon musicale in the Hotel Vancouver. The program, devoted to Russian music, proved of great interest to a large audience. An outstanding number was Tchaikovsky's piano concerto in B flat minor, excellently given by Mrs. Douglas Johnston and Elsie Alexander. Tchaikovsky's op. 11, andante cantabile, was well played by a string quartet (Miss Bryant, Mrs. Zeigler, Mr. Brail and Mr. Cox). Two vocal trios, "Autumn," Nikolai Sokoloff, and "The Dragon Flies," Rimsky-Korsakoff, sung by Mrs. Eddy, Mrs. Darling and Miss Geary, were also of a very high order.

### VANCOUVER MUSICAL SOCIETY'S ANNUAL "MESSIAH"

#### PERFORMANCE.

The Vancouver Musical Society gave its ninth annual performance of Handel's "Messiah" in Wesley Church on December 29. Chorus, principals and orchestra, under the direction of Lieutenant Parkin, united in giving a highly meritorious performance. Two of the principals selected, Mrs. H. Briggs, soprano, and Gideon Hicks, bass, were of Victoria, B. C. Others were Elena Watson, contralto, and Alexander Wallace, tenor.

#### NOTES.

Harold Nelson Shaw opened his new studio with a recital of vocal and dramatic pupils on January 3. The recital hall has a small stage with draperies in the Shakespearean style, and a seating capacity for 150. Mr. Shaw, in his introductory speech, spoke of this as the beginning of the "Little Theater" movement in the city. The play selected was Tom Taylor's "The Fool's Revenge," which, although

founded on Victor Hugo's "Le Roi S'Amuse," does not follow the original as closely as the libretto of Verdi's "Rigoletto." However, the main characters are, in essentials, the same. Vocal numbers were given between acts.

Piano pupils of Mrs. A. R. Dingman held a successful recital on December 23.

"The Maid of the Mountains" met with such success at the Avenue Theater in the latter part of December that a return engagement is at present being filled.

E. R. S.

## Praise of the Highest for Nina Morgana

Attractively gowned, the possessor of a beautiful voice and much personality, it is not strange that Nina Morgana was greeted with much enthusiasm the moment she appeared in concert at the Fulton Opera House, Lancaster, Pa., on the evening of January 24. The press notices which were to be seen in the dailies on the day following were most flattering, one critic saying that "Nina Morgana is as musical as her name and her personality radiates melody." He further stated that her voice is an exquisite coloratura soprano, perfect in pitch, cultivated to the point of scientific accuracy, clear and high, with a staccato that has not a hint of shrillness and an enunciation that carried her faintest mezzo voce to the farthest corner of the auditorium as full as to the front row. The Lancaster Daily Intelligencer made the statement that her clear tones and wonderful trills and cadences rang true to the note.

## Margaret McGill Scholarship Concert

Harold Bauer, Mischa Levitzki, Jacques Thibaud and Sascha Jacobsen, are the artists who have volunteered their services for the second Margaret McGill scholarship concert in Carnegie Hall on Monday evening, February 14. Pablo Casals, who was originally announced to appear at this concert, will be unable to do so owing to illness. The program will comprise concerto in E flat major for two pianos, Mozart; andante, Mozart-Saint-Saens; rondo capriccio, Saint-Saens; fantasia in C major, for piano and violin, Schubert; "Papillon," Schumann; ballade in A flat major, Chopin, and concerto in D minor, for two violins, by Bach.

## Birgit Engell Sings Grainger Song

Birgit Engell, the Danish lyric soprano, sang charmingly Percy Grainger's new song, "The Sprig of Thyme," at her recent New York recital in Aeolian Hall, when it met with great favor. Mme. Engell will feature this song at all her appearances in America this season.





MR. MURATORE IS UNQUESTIONABLY THE GREATEST DON JOSE BEFORE THE PUBLIC TODAY, IF EVER THE PAST HAS KNOWN HIS EQUAL. —*NEW YORK EVENING GLOBE*, JANUARY 29, 1921.

WHEN YOU ADD TO THIS A RADIANT VOICE AND ONE AS EXPRESSIVE AS HIS PERSON, YOU HAVE FOUND A *RARA AVIS*, A SINGER WHO STANDS AMONG THE VERY FEW OF THE GREAT ONES OF THE EARTH. HIS GESTURES ARE SO EXQUISITELY RESTRAINED—MERELY, PERHAPS, A TOUCH OF HIS THROAT WITH HIS HAND, OR THE SUDDEN DROOP OF HIS WHOLE BODY AS WHEN VANNA AVOWS HER LOVE FOR HER HUSBAND. THE LIGHT HAD GONE FROM HIS WHOLE BEING. AND WHAT PASSION, RESTRAINED, REVERENT—THIS REVERENCE IS THE KEYNOTE OF ALL HIS LOVE-MAKING—HE REVEALED IN THE EXQUISITE SCENE WHERE HE CLINGS TO HER HAND AND SINGS "ELLE EST A MOI CETTE MAIN." HE IS THE EMBODIMENT OF THE CHIVALRY WHICH WENT TO ITS DEATH TO UPHOLD THE FAIR NAME OF A BEAUTIFUL WOMAN. HIS ART IS NOT TO BE EXPRESSED IN WORDS EVEN THE MOST ELOQUENT. GO TO SEE HIM AND JUDGE FOR YOURSELVES.—*NEW YORK EVENING POST*.

LUCIEN MURATORE AS JOSE SWEEPED ALL BEFORE HIM.—*JAMES GIBBONS HUNEKER, NEW YORK WORLD*, JANUARY 29, 1921.

AND, PRINCIPALLY, THERE IS MURATORE RETURNED TO THE COMPANY.—*NEW YORK EVENING SUN*, JANUARY 26, 1921.

MR. MURATORE RETURNED IN THE BEST OF VOICE. I DOUBT IF EVER BEFORE HE SANG SO UTTERLY SUPERBLY AS LAST NIGHT.—*NEW YORK EVENING GLOBE*, JANUARY 26, 1921.

MR. MURATORE HAS A VOICE OF INFINITE CAPACITY FOR EXPRESSING TENDERNESS, A RESONANT QUALITY THAT EMOTION NEVER MAKES MISTY.—*NEW YORK EVENING MAIL*, JANUARY 26, 1921.

# Go to See Him and Judge for Yourself!

—H. T. Finck, *New York Evening Post*.

BUT EVEN THE APPEARANCE OF A SINGING-DIRECTRICE COULD NOT DIMINISH THE IMPORTANCE ATTACHED TO THE REENTRY HERE OF LUCIEN MURATORE. HIS PERFORMANCE OF PRINZIVALLE WAS DRAMATICALLY HEROIC AND MUSICALLY SUPERB. HIS INTERPRETATION WAS CHARGED WITH SINCERITY AND PASSION. HIS SINGING WAS A REFLECTION OF VOCAL OPULENCE AND GOOD TASTE.—*NEW YORK AMERICAN*, JANUARY 26, 1921.

LUCIEN MURATORE, ARTIST AS WELL AS SINGER, WAS PRINZIVALLE. HE JUSTLY DESERVED TO SHARE, AS THE AUDIENCE FORCED HIM TO SHARE, IN THE HONORS BESTOWED UPON MISS GARDEN.—*NEW YORK EVENING WORLD*, JANUARY 26, 1921.

MR. MURATORE MAKES A HUMAN PORTRAIT OF THIS MEDIEVAL FIGURE, WHO EXTRACTS A STRANGE AND GRIM VENGEANCE OF LOVE FROM VANNA, ONLY TO FOREGO IT, IN MAETERLINCKIAN SENTIMENTALIST FASHION, WHEN ONCE IT LIES WITHIN THE HOLLOW OF HIS HAND. MR. MURATORE IS AN ACTOR OF GREAT GIFTS—SUBTLY PENETRATIVE INTELLIGENCE, DEEPLY EMOTIONAL COMMUNICATIVENESS, APTLY ELOQUENT POSE AND GESTURE, AND ALL WITHOUT REDUNDANCY IN ANY SORT, WITHOUT A TOUCH OF "ACTING" FOR ITS OWN SAKE OR HIS. HIS VOICE HAS RIPENED TO A GREATER FULNESS AND RICHNESS WITHIN THE PAST FEW YEARS, AND LAST EVENING IT SEEMED OF MORE BODY, RESONANCE AND POWER THAN EVER.—*NEW YORK EVENING JOURNAL*, JANUARY 26, 1921.

HIS SINGING OF "LE REVE" AND "FUYEZ, DOUCE IMAGE" WERE THE HIGH LIGHTS OF THE PERFORMANCE.—*NEW YORK TRIBUNE*, FEBRUARY 3, 1921.

"MANON" AND MURATORE.—*NEW YORK EVENING SUN*, FEBRUARY 3, 1921.

BUT MURATORE'S DON JOSE! WHAT A MANLY PORTRAYAL OF THE LOVE-MADDENED SOLDIER, YET HOW ROMANTICALLY APPEALING, HOW ARDENT, HOW PATHETIC.—*MAX SMITH IN NEW YORK AMERICAN*, JANUARY 29, 1921.

THIS WAS PRIMARILY DUE TO THE IMPRESSIVELY ACTED AND SUPERBLY SUNG DON JOSE OF LUCIEN MURATORE.—*NEW YORK EVENING JOURNAL*, JANUARY 29, 1921.

MR. MURATORE'S WERE REALLY THE EVENING'S HONORS.—*NEW YORK EVENING SUN*, JANUARY 29, 1921.



## Verdi Club's Italian Red Cross Benefit

The second annual benefit for the Italian Red Cross by the Verdi Club, Florence Foster Jenkins, president, will take place at the Garrick Theater, 65 West 35th street, St. Valentine's Day, February 14, at 2 p. m., Shakespeare's joyous comedy, "Twelfth Night," will be given under the direction of St. Clair Bayfield, late of the Ben Greet, Hampden and Tree's companies. The players will be drawn from the casts of current New York successes, such as "The Bad Man," "The Champion," "The Mob," "The Notorious Mrs. Palmer," Sothorn & Marlowe Company, and David Belasco's "Duburau" company. Some of the actors are Frances Carson, Pedro De Cordoba, Rowland Buxton, Gerald Hamer, Morgan Farley, St. Clair Bayfield, and the music is in care of an orchestra from the Music League of America. The coming performance has stirred interest in artistic and dramatic circles, for never has there been such a cast. Usually the merits of the play have carried it along, even with weak casting, but in this case (owing to its being given when no other matinee performances occur), players of the highest rank have been secured. Moreover, it will be presented in the manner of February 2, 1602, at the Middle Temple Hall in London, without pauses for setting scenery: one scene serves for all, as in Shakespeare's day; only one interval, without front curtain such as is now used; with the orchestra on the stage and the properties set in view of the audience by members of the company. Indeed, its manner is much like that recently employed in the Coburn's revival of "The Yellow Jacket," in which the audience declared it did not miss scenery or curtain for imagination, inspired by powerful language and suggestion, are more potent than stage pretense. "Twelfth Night" is a play which particularly lends itself to this kind of presentation, not only because Shakespeare wrote it for such performance, but also because it is a merry play, which romps through from start to finish, more genuinely gay than any farce comedy now on Broadway. It is a singularly appropriate play for Italians to see, for there is practically no doubt that Shakespeare's source for the play was "Ingunati," a play extremely popular in Italy (ten editions of it had been published in that country before 1600). There was an Italian company under Drousianno in London, 1577-78, and the play was in existence in England within three years of the first public performance of "Twelfth Night." Tickets for the afternoon may be obtained by phone 8570 Vanderbilt, or at the Garrick Theater.

## Mrs. Snyder Entertains

At the regular monthly entertainment and tea given by Mrs. Frederick H. Snyder at her home at 2025 Broadway, New York, the guests were: Marguerita Sylva, Eleonora De Cisneros, Gustave Ferrari, Mr. and Mrs. Jules Daiber, Alma Porteous (Minneapolis), Gladys Leigh-Underhill, Max Jacobs, James Sheehan, Janet Linn Cobb (violinist of Chicago), Mr. and Mrs. Arthur Hackett, Vera Ruby, Jean Casselle, Grace Filkins-Marix, Mr. and Mrs. Wright (Mme. Cobina), Katherine Farrington (artist of St. Paul), Mr. and Mrs. Guy Bolton (Mme. Namara), Marguerite Fontrese, Vivian Kingston, Mary E. Downey (St. Paul),

Mrs. B. Czedekowska, Mrs. William Thorner, Theresa Renaud, Courtenay Foote, Marvine Maazel, Leopold Godowsky, Jr., Albert Jeannotte, Lydia Lindgren, Antonia Rocca (Opera Comique, Paris), Ina F. Grange, Frank Basenberg (violinist of San Antonio, Tex.), W. H. Cloudman, Mrs. Guy Scott (Akron).

Antonio Rocca, of the Paris Opera Comique, and Eleonora De Cisneros, the well known contralto, furnished the musical program. Both of these artists are now coaching with Mrs. Snyder.

## Daniel Mayer's Artists in Florida

Florida seems to be the popular camping ground not only for those who have the leisure and the wherewithal to escape the rigors of the Northern winter, but also for some of Daniel Mayer's concert artists at the present time. Marguerite D'Alvarez is at present spending a few days in Palm Beach between concerts, and while there gave a recital on February 1 at the villa of Joseph Riter, of New York, on the occasion of his birthday. Emma Roberts is also a Florida visitor, being booked for recitals in Miami, Tampa and Palm Beach. Hans Letz and the other members of the Letz Quartet played in Miami on January 31, and will follow that concert with others in Tampa and Orlando before continuing on their tour, which takes in the more important of the Southern colleges.

## High Praise for Cleveland Orchestra

The Cleveland Orchestra, of which Nikolai Sokoloff is the conductor, has to its credit this season many flattering press notices. For instance, on the occasion of one of its January concerts the music critic of the Cleveland Plain Dealer said: "The performance of this symphony (Sibelius' E minor) was as great an achievement as any (of the many) our orchestra have given us cause to be thankful for. Maybe it was the greatest. For ourselves, we have rarely heard a more uplifting presentment of an orchestral work. It was magnificent, and it was profoundly moving. The orchestra was at its topmost notch of efficiency, and the eloquence of Mr. Sokoloff's reading of the score were alike worthy of all praise. It was truly inspiring leadership."

## Peavey-Schmidt Recital, March 3

N. Val Peavey and Adolph Schmidt, whose sonata ensemble work has become widely known, and who were heard in their own recital at Aeolian Hall last year with unusual success, will give a concert at the Brooklyn Academy of Music on March 3. The pianist and violinist will be joined by the young American soprano, Berta Reviere, who appeared on several occasions with this ensemble and who always met with great success. Their program will contain solo and ensemble numbers and will close with a trio for piano, voice and violin, giving some new American music.

## Kudisch, Not Kadisch

Typists and printers sometimes do queer things; so do writers. Alexis Kudisch had his name misspelt recently

as Kadisch and that prominent leading violinist of the National Symphony Orchestra is hereby tendered apologies. Apropos of Kudisch, a very successful young violinist who appeared in Carnegie Hall recently began lessons with him in Vienna ten years ago, and her splendid success is no doubt due largely to his thorough foundation work.

## LONDON

(Continued from page 23)

lieve and take for granted, nor to find talk and discourse; but to weigh and consider."

## "FANCY UNTO MAETER-LINCKING."

Maurice Maeterlinck has written a sequel to his "Blue Bird." It was produced in English at the Gaiety Theater on Saturday evening. It is called "The Betrothal," a fairy play. Then, upon a free seat sinking, I betook myself to thinking, Fancy Unto Maeterlinck—as Poe might have said, for he was a critic, too! What he would have said about the play I know not but I am sure he would have felt sorry for the composer of the incidental music, C. Armstrong Gibbs. Whenever he furnished music to accompany the appearance of a character in the play, the audience burst into a riot of applause to greet the aforesaid character and the highly evolved music was submerged by a primordial din of noise. The music that was heard was good enough for a fairy play and far away ahead of the usual type of rhythmical rubbish regularly rattled off at the Gaiety. In the ballet music he gets a better chance, but all of it is delicate, ephemeral, perishable, despite its prettiness. As long as the dancers' arms and legs keep up their antics, the colors flash, and the faces smile, the music will pass muster.

## FULSOME.

I wended my way to Wigmore Hall last Wednesday to hear a talented pupil of Tobias Mattay play a short program of smaller works for the piano. The pianist's name is Muriel Lillie and she has a fairly reliable technical skill, although nervousness, or some other cause, made her play a number of wrong notes, as was to be expected. She is in capable hands, however, and with time and labor may take her place in the feminine boudoir of fame. The only glaring error of judgment on her part was to have had printed on her program a quantity of very fulsome praise she had received several years ago in Toronto where she played as a child. Critics the world over are inclined to be indulgent to children. I am convinced, nevertheless, that the music critics of Toronto, several of whom I know to be sterling musicians, would not have pronounced Muriel Lillie a finished artist, had they heard her play in Wigmore Hall last Wednesday. I saw several critics at the recital who made no comment whatsoever about the pianist in their respective newspapers. I am sure they resented the high praise printed on the program. I was about to write verbum sap., as the manner is, when I remembered that the words which Terence wrote are "dictum sapienti sat est." They mean that a word to the wise is sufficient.

CLARENCE LUCAS.



## FRED PATTON

### BARITONE

## SOLOIST THIS SEASON

New York, Worcester, Asheville, Halifax, Fitchburg Festivals.

Chicago Apollo Club, Boston Handel and Haydn, Detroit Festival Chorus, St. Louis Pageant Chorus, Philadelphia Choral Society, Worcester, Reading, Paterson, Nashua, Lowell, Washington Oratorio Societies, etc., etc.

"Equally at home in songs and ballads."

# A WORD

## TO THE WISE IS SUFFICIENT

Splendid—New York Times  
Splendid—Bridgeport Herald  
Splendid—Chautauqua Daily  
Splendid—Bridgeport Times  
Splendid—Olean Herald  
Glorious—Elmira Star-Gazette  
Glorious—Paterson Call  
Glorious—Norwich Bulletin  
Glorious—Newburgh News  
Excellent—Chicago American  
Excellent—Chicago Herald Examiner  
Excellent—Boston Herald  
Excellent—New York Telegram  
Stirring—St. John Telegraph  
Stirring—Greensboro News  
Stirring—Paterson Guardian  
Ringing—Atlantic City Times  
Ringing—Olean Times  
Ringing—Minneapolis Tribune  
Star—St. Louis Times  
Star—New York Globe  
Star—Chicago Journal  
Brilliant—Toronto News  
Brilliant—St. John Times-Star

Great—Elmira Advertiser  
Great—St. Louis Times  
Magnificent—Halifax Echo  
Magnificent—Halifax Herald  
Admirable—New York Tribune  
Admirable—New York Evening Post  
Beautiful—Philadelphia Ledger  
Beautiful—Lowell Citizen  
Commendable—New York Herald  
Commendable—Chicago Tribune  
Delight—New York Mail  
Delight—Waterbury Republican  
Dramatic—Waterbury American  
Dramatic—Springfield Republican  
Effective—Toronto Telegram  
Effective—Worcester Gazette  
Favorite—Norwich Record  
Favorite—St. John Globe  
Masterly—Hempstead Sentinel  
Masterly—St. John Standard  
Astonishing—Asheville Citizen  
Appeal—Reading Herald  
Authority—Washington Times  
Champion—New York Sun

Electrified—Brooklyn Eagle  
Exceptional—Washington Star  
Entranced—Halifax Mail  
Fervid—Worcester Telegram  
Flawless—Newburyport News  
Good—Chicago News  
Mellow—Toronto Globe  
Merit—Philadelphia Inquirer  
Opulent—Philadelphia North American  
Perfection—Halifax Recorder  
Rich—Boston Globe  
Resonant—Hartford Times  
Reliable—Toronto Mail and Empire  
Resounding—Philadelphia Bulletin  
Sympathetic—Atlantic City Review  
Surprised—Asheville Times  
Spontaneity—Pittsburgh Sun  
Transports—Halifax Chronicle  
Versatility—Hartford Courant  
Vigor—Chicago Post  
Virtile—New York Evening Sun  
Wonderful—Hempstead Sentinel  
Worthy—New York World  
Well qualified—New York Review

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## WHAT THE JURY THINKS

Leo Sowerby's Piano Concerto, Played by New York Symphony Orchestra, January 23

*Evening Journal.*  
Sowerby's achievement, which holds both originality of invention and progressive fashioning of an individual style of expression, is the more remarkable since he is still under thirty—twenty-six as a fact—and few short of the great youth of outright genius find themselves before thirty. Moreover in the last three or four years (and in spite of the preoccupations of war service in the army), Sowerby has been of a ready and fecund mental gestation.

*Evening Mail.*  
The first synoposed strains carried a very real conviction, but as the composition wore on the enthusiasm and spontaneity wore off.

*Post.*  
Before Mr. Sowerby writes any more music for orchestra or piano, or both together, he should learn that loudness impresses only in contrast with softness and becomes a mere nuisance when cultivated for its own sake.

Knight MacGregor, Baritone, January 24

*Herald.*  
His voice is a high one, of abundant power and pleasant quality.

*Evening Sun.*  
His voice inclines to a tremolo, which plays around the pitch.

Rosa Raisa in "Norma," January 24

*Evening Sun.*  
Miss Raisa crowned her triumphs as Norma at Buenos Ayres and in Mexico City with a New York triumph in the part last season. In the opening recitative of the Druid priestess, a piece of declamation in the grand style, which in the perfection of its modelling recalls the noblest of classic sculpture, Miss Raisa was technically better than a year ago. The third section of the tremendous soprano scene, however, the "Ah, bello a mitorna," she sang superbly, with a boldness of dramatic bravura and an intensity of passionate expression that probably not another singer of our time could touch.

*Times.*  
Others stopped to consider that her voice, if large, is crude in quality; that her singing lacks lamentably many of the finer graces; that there is no legato; that the phrasing is disjointed and dismembered; that florid passages are delivered without the finish, the precision and the brilliancy that are their excuse for being.

*Herald.*  
Last night she revealed the fact that she had made no progress whatever. She displayed the same splendid voice and the same ignorance of the style of the work.

Erika Morini, Violinist, January 26

*American.*  
Whatever her age she already is an artist, sensitive, emotional, spirited—an artist who combines tenderness with extraordinary vigor, grace and delicacy with warmth, yes, even with passion. Her technical mastery is amazing. Impeccable are the fingers of her left hand. Never does her intonation diverge a hair's breadth from the true pitch, whether in sustained cantilena, in rapid passages, in difficult double stopping. And what bowing! What incisiveness, unmarred by the slightest scratch on the attack! What rhythmic verve! What elasticity, suppleness and sweep! What lightness and elegance!

*Tribune.*  
Her tone, however, was small and, what is more important, not always pleasing in quality. It continually lost body in rapid passages, giving the impression that she was seeking to atone by her prowess more than to express the full scope of beauty that lay in the composer's mind.

Georges Baklanoff in "Tosca" with Chicago Opera, January 26

*Times.*  
The Scarpia of Mr. Baklanoff was an efficient and striking representation.

*Tribune.*  
Mr. Baklanoff has his own conception of Scarpia. It is not always a good one. His first act was too stodgy.

Forrest Lamont in "Jewels of the Madonna" with Chicago Opera, January 27

*Times.*  
Lamont was well cast as the adopted brother.

*Evening Journal.*  
The character of Gennaro was as alien to Forrest Lamont's capabilities as might be Hamlet himself.

*Tribune.*  
Mr. Lamont's Gennaro was one of the most impressive features of the performance.

*World.*  
Even Forrest Lamont forgot his vocal wobble.

Mary Garden in "Carmen" with Chicago Opera, January 28

*World.*  
There were some intimate touches in the first act, not to speak of her singing which was brilliant throughout. In the next scene she broke loose and played the jealous termagant to perfection, who flirted impartially with all her admirers and was a tender, a fascinating Carmen with Jose.

*American.*  
Miss Garden's Carmen is familiar. It has its fanatical devotees. The writer is not one of them. To him her impersonation—a carefully planned embodiment—seems self-conscious, frigid, artificial, a vampire gloating over its victim.

*Tribune.*  
Vocally, as in other roles, she relies rather upon her ability to color tone than upon volume of sound, and with effective results.

*Herald.*  
It is far from being one of her artistic successes.

Georges Baklanoff in "Carmen," January 28

*Times.*  
And Mr. Baklanoff, dramatic always, received a like tribute (hearty applause).

*World.*  
Big Georges looked superb in his costume, but candor, that devil's advocate, prompts us to add that he didn't display his art in a convincing manner. His voice was burly, you could hear the breathing holes in the phrasing, and when he sang the second verse, a rhythmical shipwreck was narrowly escaped through the quick action of the conductor.

*Tribune.*  
Mr. Baklanoff is an imposing and satisfactory Escamillo.

Pizzetti's Sonata in A, Played by Kathleen Parlow and Howard Brockway, January 28

*Herald.*  
Miss Parlow and Mr. Brockway played the sonata admirably. It is not an easy work, but the two artists have certainly brought to it fine sympathy and ardent devotion.

*Tribune.*  
Probably Miss Parlow and Howard Brockway, who was her able cooper in this number, did as much for it as could be done, but it is at best a thankless work, forcing the violin into a declamatory style which continually strains its tone beyond the beauty of its normal utterance. At its previous hearing, as well as yesterday, the work left an impression of aimless writing, only occasionally rising to real musical value.

Arthur Kraft in Constant Demand

Some of the January engagements of Arthur Kraft, the fine American tenor, are included in the following list: January 6, Wayfarers' Club; January 7, Arche Club; January 9, Bethany Church, Edgewater; January 10, Davenport, Iowa; January 17, Montevallo, Alabama; January

23, Freeport, Ill.; January 24, Dubuque, Iowa; January 27, Rockford, Ill.

The singing of Debussy's "L'Enfant Prodigue" by the Mendelssohn Club of Rockford (Ill.) with Arthur Kraft in the title rôle is Mr. Kraft's first return to Rockford since his discharge from the army. At Dubuque he sang the tenor part in the presentation of "Faust" under the directorship of Franz Otto. Davenport (Iowa) Women's Club had him in recital, and he also gave recitals in Alabama.

Mr. Kraft is in constant demand and has never failed in being reengaged wherever he has appeared. His New York recital takes place February 27 at the Town Hall with Frank La Forge at the piano. Boston will hear him on March 3 at Jordan Hall, with the able assistance of La Forge at the piano.

### Lotta Madden's Pacific Coast Tour

Lotta Madden includes among her western engagements appearances with the Seattle Symphony Orchestra in Tacoma; Ladies' Musical Club, Portland; Apollo Club, Los Angeles Philharmonic Orchestra, and she has just closed a contract for the California Theater, San Francisco, Cal. Her northwestern and southwestern representatives report many engagements in smaller cities, filling in every day.

She leaves New York City on February 16 to be gone three months, singing a number of Festival engagements en route east during May. She is an artist doing much to put American songs before the public, singing a group on

every program, and many times an entire program in our own native tongue, and which the public loves to hear. Louise Kepple will be the Madden accompanist on this tour.

### Chittenden Pupil in Recital

January 10 Alice Clausen, a recent graduate of the American Institute, played before the Woman's Club of Port Chester, N. Y. She gave an extended program, including compositions by Coleridge-Taylor, Chopin, Debussy and MacDowell, which were delivered with grace and charm. At the close of the meeting the president of the New York Federation of Music Clubs moved that a standing vote of thanks be given to Miss Clausen for her delightful work.

Stephen Slossar, a graduate of the class of 1920, is filling the position of organist at the Sedalia Theater, Sedalia, Mo., and Elsie Rockwell, pupil of Lotta Madden, sang in Greensburg, Pa., January 27, and in Pittsburgh, Pa., January 28.

### Hill's "Aesop's Fables" Sung by Gauthier

Eva Gauthier appeared at the Copley-Plaza Hotel, Boston, on January 23, singing three times, her second group of songs consisting of Mabel Wood Hill's "Aesop's Fables," of which she sang four—"The Frog and the Ox," "The Milkmaid and the Pail," "The Two Crabs," and "The Fox and the Crow." The songs were well received, their originality and characterization appealing to all.

"What's to be thought of him? Does the rumor hold for true, that he is then so great?"—Shakespeare ("Timon of Athens").

## The Answer

Max Smith in New York American—

He is, I believe, the greatest living master of the pianoforte, and his performance on this occasion confirmed that impression. His command of the keyboard is so transcendent, and he has found a way of reducing the sense of all physical effort to such a minimum that his digital proficiency, judged quite apart from its emotional message, stands out as a thing of beauty.



JOSEF LHEVINNE

Ray C. B. Brown in San Francisco Chronicle—

The tremendously endowed Russian was in splendid form. He plays both massively and tenderly, swinging the hammer of Thor with mighty blows or letting it fall as lightly as a wand. He rules over his forces with the serene poise that inspires in the listener a restful confidence in his infallibility.

Archie Bell in Cleveland News-Leader—

Lhevinne proved himself the mighty technician, the poet of tone colorings and the accomplished and discriminating musician.

Ernest Newton Bagg in Springfield Union—

Josef Lhevinne, one of the greatest of the world's pianists, again displayed the rare beauties of tone, the amazing technic and the unassuming unaffected bearing for which he is known.

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# NEW YORK CONCERTS

JANUARY 31

## Roderick Benton, Baritone

A baritone of unusual promise made his metropolitan debut at Aeolian Hall on January 31 in a program consisting of a number of attractive songs and one large aria, "Eri tu che macchiavi" from "Un ballo in maschera" (Verdi), the interpretation of which indicated that Mr. Benton possesses ability in large forms and sustained bel canto. The songs were arranged in the usual chronological order, Scarlatti, Haydn and Mozart to begin with and American composers at the end. Detailed analysis of these many small numbers would be superfluous if not impossible. It remains only to say that in them all Mr. Benton displayed great charm and simplicity of manner, a well placed voice of wide range and real beauty, and very evident musicianship. With a little more stage experience, which can only be gained on the stage, not in the studio, he should be in a position to hold his own with the best.

## Bianca Kazounoff, Pianist

On Monday evening, January 31, at Aeolian Hall, New York City, Kazounoff, a pianist of talent, gave a debut recital before a large and appreciative audience. Youth, brilliancy, and a large rich tone stood out in her playing, combined with excellent technic and most artistic interpretations. Her program consisted of Schumann, Schubert, Chopin, and several other composers. Not alone was the program interesting, but it also gave her ample opportunity to show what a real musician she is.

FEBRUARY 1

## Giudo Agosti, Pianist

The second recital of the season by the young Italian pianist, Giudo Agosti, on Tuesday evening, February 1, in Aeolian Hall, attracted a large and enthusiastic audience. Mr. Agosti again revealed the fact that he is the possessor of much talent. His technical equipment is such as to enable him to cope with almost every difficulty, and his sincerity makes his performance interesting. The program contained the sonata, op. 111, Beethoven; a group of Chopin numbers comprising six preludes, berceuse and

ballad in A flat; Debussy's "Soiree dans Grenade," and etude; two Busoni selections, "Melancholy" and "Gaiety," a very fascinating scherzo in F major, by Paolo Chimeri; two numbers by the concertgiver, "Impromptu" in C major, and the theme and variations in E minor, as well as Liszt's "Venezia e Napoli."

## Alexander Schmuller, Violinist

Alexander Schmuller was heard in recital in Aeolian Hall on February 1 and confirmed the favorable impression made upon his first New York appearance. He was assisted by the distinguished Willem Mengelberg and the no less distinguished Coenraad Bos. Mengelberg accompanied the sonata in F minor by Pietro Locatelli, which a program note says was arranged by Julius Roentgen from a manuscript found in Amsterdam. As a novelty he used a Knabe piano arranged to sound like a harpsichord after the manner used on the Pleyel instruments in Paris. The effect was not particularly pleasing and some of the contrapuntal effects were lost. Schmuller and Mengelberg were received with much enthusiasm.

Following this was the Mendelssohn concerto, two pieces for violin alone, by Reger, a Tchaikowsky serenade and three difficult Paganini and Sarasate compositions well calculated to exhibit the player's masterly technical equipment. There was a large audience in which many noted musical lights were to be seen and Schmuller proved himself to be an undoubted popular success.

## National Symphony Orchestra

Willem Mengelberg began his National Symphony programs of Tuesday evening, February 1, and Wednesday afternoon, February 2, with the "Leonora" No. 3. That it was finely played goes without saying but the work is such a standard one, with—so to say—so standard an interpretation that its playing by any good orchestra strongly resembles its playing by any other good orchestra. The distant trumpet was rather less distant than usual. Then came an orchestral arrangement by Gevaert of two dances, a chaconne and a rigaudon from Monsigny's "Aline." They are a century and a half old and sound so, although the rigaudon is jolly enough; but they hardly deserved resuscitation. Next there was Debussy's "Après Midi d'un Faune." Mengelberg took it rather more slowly than the average conductor. It was a beautifully colored, finely balanced performance, but the slowness of the tempo showed plainly the holes in the joints of Debussy's armor of musical form.

The feature of the afternoon was Strauss' "Heldenleben," a work dedicated to Mengelberg. The performance was magnificent. There was not a detail that was neglected. The men—as they frequently do under Mengelberg—played better than they knew, and his reading is of course absolutely authoritative; but (at least to the present writer) the work itself seemed almost the least inspired of the Strauss tone poems. Now that ears know the Strauss idiom so well, what formerly was astonishing, today merely causes wonder at the exceeding cleverness of the composer. It is all from the head, nothing from the heart. And that long, long episode of the solo violin could be spared with pleasure. The audience was riotous in its applause for the performance of "Heldenleben" and rightly so.

FEBRUARY 2

## Winifred Byrd, Pianist

It is not at all surprising that Winifred Byrd should succeed in arousing the enthusiasm of her audience, for she possesses very great originality and surprising vigor and force. Both of these qualities were put forward generously at her Aeolian Hall recital on February 2. Even the arrangement of her program suggested her independence of thought, for instead of opening up with the hoary headed ancients she introduced herself with four Debussy pieces, following them with Chopin, Liszt and Grieg. It was a delightful program delightfully interpreted, and was received with hearty applause by one of the largest audiences that has been seen at Aeolian Hall on the occasion of any matinee recital this season.

## Detroit Symphony Orchestra: Mischa Levitzki, Soloist

The Detroit Orchestra, Ossip Gabrilowitsch, conductor, appeared at Carnegie Hall for the second time this season on Wednesday evening, February 2. As there was an extensive notice of the orchestra itself on the occasion of its first visit to New York, attention can be confined this time to the program. It may be said that the band confirmed and strengthened the excellent impression made before. It is a fine organization, comparable to any other of the American orchestras, and in a remarkably advanced state of progress considering the short time it has been organized. There can be no doubt that Mr. Gabrilowitsch is a born leader, who has added to his natural talents by study and experience. The principal offering was the Scriabin third symphony, the so-called "Divine Poem." One must wait years to know exactly what position will eventually be assigned to Scriabin in the galaxy of composers, but today this "Poem Divine"—and the "Poem of Ecstasy," too—frequently seem to be made up more of sound than of ideas. Gabrilowitsch, evidently a Scriabin admirer, threw himself heart and soul into the interpretation of the work, bringing out every last one of its possibilities. There was fine playing on the part of the whole orchestra, the brasses—called upon for a great deal of work—acquitting themselves especially well. For contrast there was the Mendelssohn "Midsummer Night's Dream" overture, which proved the orchestra's ability to play just as well at the other end of the dynamic range, and a rousing performance of the "Tannhauser" overture.

Mischa Levitzki, pianist, was the soloist, playing the Saint-Saëns G minor concerto. This is superficial music, indeed, and to sound its best, must be done just as Levitzki did it, with the utmost attention to perfection of technical detail. It was a masterly performance, almost making one

believe that Saint-Saëns had created something that is not artificial, and the attractive scherzo was never more attractive than as played by him. Gabrilowitsch accompanied with the sympathy of one pianist for another. Needless to say, the pianist made a great hit in this brilliant display, and was applauded to the echo. So was Ossip Gabrilowitsch and so were his men, as they all heartily deserved to be. The concert was for the benefit of the Smith College alumnae. The house was full and the receipts must have been very substantial.

FEBRUARY 3

## Boston Symphony Orchestra: E. Robert Schmitz, Soloist

The fourth concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, was given in Carnegie Hall this evening before a rather sparse audience. The program was one that we have rather come to expect from this organization in that it presented works of rather distinct and vivid contrast with no attempt at coherence. Beethoven's first symphony brilliantly rendered with splendid tone effects, was indeed a delight to the ear.

E. Robert Schmitz, the French pianist, was the soloist in the César Franck symphonic poem, "Les Djinns," and brought out whatever beauties there are in this work. He is an exceedingly facile and a delightful performer but the delicacy of his work was rather overbalanced by the brazen tone demanded by the orchestration. Hearty applause, recalling him again and again testified to the enjoyment and appreciation of his efforts.

The rather disconnected symphonic suite of Debussy—"The Sea"—was admirably rendered. The "Tasso" symphony of Liszt concluded the program.

Dvorak's second symphony is a rare visitor to concert programs. Mr. Monteux and his men from Boston played it at Carnegie Hall on Saturday afternoon, February 5, and it sounded fresh, naive, interesting, colorful, a decided relief from the eternal "New World," which is sadly frayed about the edges. It was well played, although Mr. Monteux did not by any means exhaust its possibilities. There were also the two passacaglias for orchestra by Cyril Scott, first played here by the Philadelphia Orchestra a few weeks ago. They are interesting, well put on to the orchestra, but the strained harmonic dress which the composer has provided for his simple themes sounded no less strained than on first hearing. There was Roger Ducasse's "French Suite," unpretentious though not commonplace music, very pleasant to hear and excellently played, being the kind of music with which Mr. Monteux is quite in sympathy. And finally there was the "Tannhauser" overture, instead of the "Eine Faust," originally programmed. The Boston band is a fine one; all it needs is a new Moses.

## Olga Samaroff's Beethoven Recitals

The Beethoven piano sonata afternoons of Olga Samaroff at Aeolian Hall are continuing to demonstrate impressively how seriously that pianist treats her art, and how well qualified she is to do so. The sonatas played last Thursday were op. 10, Nos. 1, 2, and 3; op. 14, No. 2, and op. 13, the "Pathétique." In all of them Mme. Samaroff revealed her fine technical mastery and control of tone, but what was even more important, she presented the musical content with convincing authority. Her clear exposition of the formal lines and her searching analysis of the spiritual and emotional processes which occupied Beethoven even in these earlier sonatas, were thrown into admirable relief as Mme. Samaroff treated them. She possesses a remarkable degree of balance between objectivity and subjectivity. A deeply interested audience followed the performance closely and applauded with uncommon warmth.

## Nelson Illingworth

Nelson Illingworth gave his third lieder recital of the winter on Thursday evening, February 3, shifting this time from the Princess Theater, where he gave the first two, to Aeolian Hall. How much New York has come to appreciate his art was testified by the audience, which nearly filled the hall and was liberal in its tokens of appreciation. Mr. Illingworth had a very serious program: Loewe's "Archibald Douglas" ballad followed by the entire Schubert "Winterreise" cycle, both sung in English as are all his programs. His is an interpretative art that goes to the very root of things and drags the uttermost depths of feeling out of the song he sings. His voice, which, like Wuellner's, is a serviceable organ rather than one that shines for natural beauty, was in better form than at either of the two preceding recitals. The "Archibald Douglas" was a piece of dramatic realism that moved the audience to stormy applause; still more to his credit is the fact that he held the rapt attention of his listeners throughout the entire cycle, many of the songs of which, despite their innate, quiet beauty, are anything but effective as recital

## Echoes of Her Pacific Coast Tour

# Alice GENTLE—

whom we have always known as an operatic singer with a vivaciousness and spirit markedly her own, showed charming artistry in her part of the program. Only an artist can sing as she did "Les Silhouettes" of John Alden Carpenter, a work that demands not only skill in vocal finesse, but an appreciation of subtle poetic values. Miss Gentle need no longer consider herself solely as a theatrical interpreter. Her voice stands the test of recital—that more searching inspection by the critical ear.—*San Francisco Chronicle.*

From the first ringing note, Alice Gentle had her audience completely mastered. Her wonderful expressive face, and great dramatic ability, made it possible for her to get effects not often obtained on the concert platform. The enthusiasm with which she was greeted can best be indicated by the fact that besides the numbers she had to repeat, she was forced to respond to no less than five encores. Rarely has an artist gained such enthusiasm and whole-hearted approval of a Pomona College audience.—*Pomona Review.*

An artist of vivacious personality, as well as the possessor of a voice of brilliant dramatic quality.—*San Diego Star.*

Miss Gentle's personality, her wonderful range and the smooth, mellow tones of her voice as well as the choice numbers of her program made the evening a perfect one musically.—*San Diego Sun.*

Miss Gentle's opening number, "O Don Fatale" from "Don Carlos" afforded the singer a wide scope in which to display the powers of her voice. Subsequent numbers showed charming artistry and her ability in presenting a program of wide variety. Miss Gentle possesses a charming personality which instantly accords her a feeling of oneness with her audience.—*Visalia Times.*

When I recall Alice Gentle, all I can hope for is, that we shall hear her again. One can never hear too much of a voice as magnificent, and art so genuine and refined as hers. Alice Gentle is the ideal concert singer, because one feels that she directs her message through the medium of her voice to each individual separately. The voice of Alice Gentle will ring in the memories of all who heard her.—*San Jose Mercury Herald.*

A rare treat was the Alice Gentle concert. The artist fully maintained her reputation as a singer of magnificent voice and superb dramatic power. The wonderful richness, range and versatility of the star were fully demonstrated. She reached the highest pitch of effect when she gave an encore the "Habenera" from "Carmen." Miss Gentle is said to be one of the greatest living artists in this part, ranking with Calve and Gadski. She fully justified her fame by the splendid vigor, fire and dramatic effect with which she sang the famous song.—*The Chico Daily Enterprise.*

A voice which now proves quite as potent in concert as ever it did in opera. In no important phase of her art does she fail to satisfy.—*Oakland Tribune.*

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numbers. There was liberal applause at the pauses which he made during the cycle, but, in deference to printed request, the audience refrained from applauding between the songs which he grouped together. Coenraad V. Bos is at his best in the accompaniment of such a program as this. He seemed to have quite overcome the tendency to play with too consistent delicacy which has been noticed in some of his work this season. It was ideal accompanying.

## FEBRUARY 4

## Mary Davis

An audience completely filling the Princess Theater enjoyed a debut song recital given by Mary Davis February 4, Claude Warford, her instructor, at the piano. The word "enjoyed" is purposely used, for it was truly such! She began with songs by Monteverdi, Sibella and Buzzi-Peccia, showing at the outset promise of greater fulfillment later on. Songs in French by Weckerlin, Hahn and Debussy followed, all sung with dainty conception and grace, although one of them she filled with tragic woe, viz., the "Prison Song." A group of four Warford songs followed, consisting of "Winter Birches" (Mss.), "Approach of Night," the well known "Dream Song" and "Life's Ecstasy" (Mss.), and their contrasting qualities worked the audience to enthusiasm, a true compliment to the musical worth of the songs as well as their interpretation. The climax came in the ecstatic transport of the last song, where the singer showed warmth and a high F sharp climax of truly beautiful quality. Persistent, long-continued applause was so genuine that she had to sing again, perforce, this time another Warford song, viz., "Down the Lane." She knew how to put archedness into this. Troyer's American Indian song, "The Sunrise Call," with tones well placed, especially in the echoes, brought big applause, and Cox's "To a Hill-top" was effectively ended with more high tones of transparent clearness and beauty. Deep expression belongs in "The Gloaming Shadows" (MacDowell), and animation in Curran's "Life," both done with character by the fair singer. The quaint XVII century "Bégoûne, Dull Care,"

Goatley's "Garden is a Lovable Thing" (full of contrast), Scott's lullaby, and the closing "Pipe Out" (Goatley)—all these showed the true value of the singer, for musical feeling, entire technical control and clear enunciation were present in them. Big applause led her to add O'Hara's "There is No Death," sung with splendid conviction, and yet another, Hahn's taking little lullaby, in which a low B flat was noted because of its quality.

Virile accompaniments were those of her teacher, Mr. Warford, who must have been equally gratified, with the singer, in the successful affair.

## Cyril Scott, Composer-Pianist, and Eva Gauthier

Cyril Scott, assisted by Eva Gauthier, gave a second and final recital of his own compositions before leaving for home on Friday afternoon, February 4. The principal number on the program was the pianoforte sonata: It is long and it is complicated. One must needs hear it at least twice before passing judgment—perhaps still oftener. Besides this Mr. Scott played three groups of his shorter piano works and Mme. Gauthier sang two groups of his songs, of which "A Picnic," "Where be Going" and "The New Moon" seemed especially to please. The piano piece which first made him known over here, "Danse Negre," ended the program. Mme. Gauthier did the songs with her accustomed art. She is in one word a finished interpreter of songs. There was a large audience and liberal applause.

## New York Philharmonic Society: Josef Lhevinne, Soloist

Dvorak's "New World" had a tumultuous reception, and deservedly so, for Stransky and his men played it delightfully; also, they put a world of dash, light and shade, and brilliant verve in Rimsky-Korsakoff's "Spanish Caprice."

Josef Lhevinne was the soloist of the concert, and gave a truly inspiring reading of the B flat minor Tchaikowsky concerto. It is a work which suits his style admirably, and he played the scintillating score *con amore*. The audience showered applause upon him, and he deserved the ovation fully.

## FEBRUARY 5

## Ignaz Friedman, Pianist

Commanding, dominating—those are the two adjectives which suggest themselves when one sees Ignaz Friedman at the piano. He has a vigorous, strong personality, both mentally and physically. He can thunder out a fortissimo that fairly seems to make the walls shake—as he did in Busoni's transcription of the Bach's "Chaconne;" yet those same fingers and arms can produce the most delicate of pianissimos. There are other pianists who can play as loud as Friedman, but there is scarcely one who can attain to such delicacy of effects as he produced for instance in his own "Viennese Dances" which were among the principal hits of the program of his second New York recital given at Aeolian Hall on Saturday afternoon, February 5.

He began with the Mozart A minor rondo, played with the fine simplicity which conceals its own art, following it with a Hummel rondo that had to be repeated at once. Then came the "Chaconne" and Chopin sonata, B minor, op. 58, in the finale of which he rose to great heights. After his own "Viennese Dances," he played an attractive study by himself ending with a Liszt nocturne and the "Don Juan" fantasia, wherein he out-Rosenthaled Rosenthal in one of the latter's favorite war horses. There is no doubt of the tremendous hit that Friedman's playing has made with the public. At no recital this season has there been more frequent or more insistent applause. He was called upon for numerous repetitions and extra numbers.

## New York Symphony Orchestra and David Bispham

A program for grown-ups was given at the Children's Concert of the New York Symphony Orchestra at Aeolian Hall on February 5, the offering being Shakespeare's "Midsummer Night's Dream," interpreted by Bispham with the Mendelssohn music. Not all of the music was given, but even so the program was far too long for the wriggling young idea, which understood obviously nothing but the

(Continued on page 33.)

# GRETA MASSON

## Creates "Furore" at Toronto, Ont., Recital

### GRETA MASSON IS CHARMING ARTIST

#### Canadian Soprano Wins Golden Opinions as Interpreter of Songs

Admirers of delicate and thoughtful song interpretation received a delightful surprise yesterday afternoon when they heard Miss Greta Masson in the Masonic Hall under the auspices of the Women's Musical Club. The talents of this Canadian singer were almost unknown to local musical circles until yesterday, and one was hardly prepared for an art as illuminating and fascinating as Miss Masson displayed. Her voice is a white, but full toned, soprano, not big, but always ample in its suggestion. It is the shading and the coloring that Miss Masson uses in her singing which make her an artist of very genuine appeal. We have heard much more gorgeous natural voices that did not prove nearly so satisfying because they lack the controlling brain behind them. Miss Masson's singing grew steadily in favor as she made her way through the program. She sang so many songs in exactly the right way.

The program roused interest the moment you looked at it. Miss Masson departed from the conventional arrangement. She had a number of traditional 18th century compositions to sing, but instead of putting them in the usual place at the opening of her concert, she made her bow with a group of five Russian songs. One could not imagine five lovelier little songs, and Miss Masson sang them with perfect appreciation of all their beauty. The simple pathos of "The Soldier's Bride," the dreamy descriptiveness of "The Isle," the heroic pictorial quality of "My Native Land," and the delicacy of "The Snowdrop" were perfectly suggested. One also liked later in the program the settings given by Norman Peterkin to three Japanese poems. Lieurance's "Indian Love Song," now growing so familiar in Toronto, has never been better sung here. Miss Masson met the more dramatic requirements of "Le Temps des Lilas" (Chausson). Her art is not a large or robust one, but it is easy to grow enthusiastic regarding her gifts as a song interpreter, whose intimate style is filled with charm. If the Women's Musical Club can find a few more singers like Miss Masson to introduce to Toronto they will give local music lovers a reason to be thankful that such an organization exists.—Toronto, Ont., Mail and Empire, January 12, 1921.

### Music and the Drama

Conducted by E. R. PARKHURST.

#### MISS MASSON'S SUCCESS

#### Delights Large Audience Attending Women's Musical Club Concert.

Though a good report of her work had preceded her, the audience which gathered in the Masonic Temple yesterday was quite unprepared for the range of program and the quality of its interpretation given by Miss Greta Masson of New York, who sang under the auspices of the Women's Musical Club. Miss Masson's voice, while a clear, high soprano, is full of color and has an evenness of tone which enables her to sing music of widely different nature, with equal ease. Her high notes are sweet, without a trace of harshness, and in all her work there was noticeable an admirable combination of sympathy and artistic conception. Miss Masson's first group was an interesting collection of songs by Russian writers—Rimsky-Korsakoff, Rachmaninoff and Gretchaninoff. Her second group consisted of three Handel arias, edited by Frank Bibb, and she followed these by a French group, and was called back by repeated encores. A Persian song, from the Rubaiyat, by Burmeister, and Lieurance's "Fly the Waters of Minnetonka," were very satisfying, and for her last group—three poems from the Japanese, by Norman Peterkin, and another Japanese novelty, "Hokku," by Kathleen Heyman—she was warmly applauded, and repeated "Hokku" by special request. Hageman's "At the Well" concluded the fine program, her voice being as fresh at the end as at the beginning after having been absolutely in pitch throughout.—Toronto, Ont., Globe, January 12, 1921.

### CANADIAN SINGER WINS GREAT PRAISE

#### Miss Greta Masson Delights Members of the Women's Musical Club.

Miss Greta Masson, who sang at a large gathering of the Women's Musical Club yesterday at the new Masonic Hall, is an artist of whom Canadians everywhere may be justly proud. A young Canadian who has already made a name worth while in her own country and in the United States, she yesterday made what amounted to a furore—if the enthusiastic admiration may be termed such—among the artistic and appreciative gathering. Praise and applause punctuated the close of every number and at the close Miss Masson was showered with congratulations.

Miss Masson sang a program of four groups, which included nineteen numbers, representative of Russian, French, Japanese and English compositions, in all of which she was equally at home, her clear, vibrant, flexible soprano lending itself to every mood. The program opened with "The Maid and the Sun," Rimsky-Korsakoff, other numbers in the group being "The Soldier's Bride," and "The Isle," by Rachmaninoff, and "My Native Land" and "The Snowdrop," by Gretchaninoff.

Three arias of the early eighteenth century and the dainty "Les Papillons" were other offerings, the concluding group being the "Persian Song" (Rubaiyat), Burmeister; "Indian Love Song," Lieurance, and "At the Well" (Tagore). Hageman, Miss Masson, who has a number of near engagements has sung as soloist with the Boston Symphony Orchestra, and in New York and Chicago. As a child Miss Masson began the study of music with the violin and piano, thus laying the foundation for the intellectual interpretation of the offerings of her beautiful voice. The singer was fortunate in having as accompanist Mrs. H. M. Bright, one of Canada's most artistic accompanists.—Toronto, Ont., Telegram, January 12, 1921.



SOPRANO

Greta Masson, soprano, was the attraction at a concert of the Women's Musical Club last Tuesday afternoon and proved to be a singer of exceptional charm. The voice is high, flexible, richly tinted; the program, in addition, was a rare exemplar of what song recitals should be; nineteen songs in all were announced of a rather modern tendency, with the exception of three Handel arias, but fully two dozen must have been rendered, if one counts the repetitions. There were many of these as the recitalist struck such exquisite effects time after time that her hearers insisted upon her duplicating it in many cases. Four Japanese poems set by Norman Peterkin and Katharine Ruth Heyman were exotically appealing, as was Burmeister's setting of some verses from the Rubaiyat. Hageman's "At the Well," from a poem of Tagore's, was also very much liked, and for a conclusion Dell "Acqua" "Chanson Provencale" was lifted out with unusual beauty as well as more floriture than one generally hears.—Toronto, Ont., Sunday World, January 16, 1921.

Management: HAENSEL & JONES, Aeolian Hall, New York.

Personal Address: 1 West 67th Street, New York.



## MUSIC IN THE DALLAS PUBLIC SCHOOLS

Last spring, in line with all progressive cities, Dallas held a Music Memory Contest. This was under the auspices of the Municipal Music Commission, appointed by Mayor Frank W. Wozencraft, but under the special direction of Sudie Williams, supervisor of music in the public schools. So many requests have come to the city and to Miss Williams for information concerning the ways and means of carrying on this work that the *MUSICAL COURIER* thought its readers would be interested to know some of the things Miss Williams had to say. Her account follows:

"Music has been taught in the Dallas public schools for twenty-one years under four supervisors. Sudie L. Williams, the present supervisor, has been in office for seven years.

"The course includes not only the usual phases offered for study, but also, in addition, systematic instruction in music appreciation through the medium of the talking machine as well as that of the piano and other sources.

"Dallas leads in the allotment of time for music study having one period daily of twenty minutes in the lower grades, thirty minutes daily in the upper grades, and forty-five minutes daily in the high school. In the elementary schools one period each week of this time is given to the study of appreciation. The day for this is not a movable feast but occurs the same day each week from the first grade through the seventh. This has been done for the past seven years. The pupils entering high school last fall are the first who have had music appreciation from first grade straight through the grades.

"The course was planned by the supervisor and the steps follow in logical sequence. The tiny tots of the first grade are just as much interested in the work planned for them as are the older ones. The aim throughout the course is to inculcate a love for music, an appreciation of its meaning and beauties and the development of power of criticism. During the seven years of elementary school life, pupils become familiar with a great deal of the best literature of music. One important line of work is keeping informed concerning current musical events, especially with reference to local concerts. A section of each note book is set aside for the recording of these. This encourages research work, gives the student a concrete idea of music, and connects the music of the school room with that of the outside world.

"A unique fact concerning this music work is that every penny's worth of equipment has been furnished by the Board of Education, whenever and wherever needed. When the course in appreciation was introduced seven years ago into the schools, it was done on a city wide basis. A fund of \$2000 was appropriated by the board for the purpose. This was sufficient to give every one of the schools one or two phonographs as required and a set of ten records. These formed a circulating library and provided enough material for study for the year. Next year and the next and every year since, the board has provided the necessary

amount to add to the equipment as needed. As a consequence, the circulating library now numbers considerably over 1,000 records exclusive of several hundred bought for use in the physical training department in the primary grades, and several hundreds in the three high schools of the city and quite a number in the colored schools of the city. (Separate schools are maintained for white and colored children.) Quite a liberal equipment, as may be seen. In addition to this equipment each school has from one to three pianos and a number of portable organs. Most of these were bought by the Board. Last year the Board bought at one purchase sixteen of the little school pianos and have six more now ordered.

"All of these facts—this wonderful co-operation—are what made possible the attainment in the recent music memory contest. Out of 270 contestants, 177 made perfect scores both as to music and to spelling; 206 were correct musically but had errors in spelling. (The contestants were required to give the name of the composition and composer with names correctly spelled.) Of the 177, fifty-eight were from high seventh, twenty-eight low seventh (total of eighty-six); thirty-one high sixth, seventeen low sixth (total forty-eight); ten high fifth, five low fifth (total fifteen); and six pupils from high fourth. (Only three high fourths and no lows entered.) The remaining twenty-two pupils were from the three teams of ten each from high schools. There were four pupils, nine years of age; eleven, ten years; twenty-seven, eleven years; sixty-two, twelve years; forty, thirteen years; fourteen, fourteen years; ten, fifteen years; six, sixteen years; two, seventeen years, and one pupil eighteen years.

"One school—John Henry Brown—scored 100 per cent., thereby outdoing the older team from Bryan High which scored 98.92 per cent. Another elementary school handed in nine perfect papers with only one error in spelling, scoring 99.92 per cent.

### EIGHT WEEKS OF PREPARATION.

"The preparation was not superficial, but the children literally absorbed every note of the fifty compositions chosen for the contest, hearing each one of them over many times on mechanical instruments as well as on piano, pipe organ and from the lips of singers. They heard some of the records every school day during the thirty minute music period, after school during concerts lasting an hour and a half, at music parties given at the homes of pupils to their classmates, on Saturdays and in some instances on Sunday afternoons at the home of the departmental teacher of music, who would invite pupils to her home. Children tested each other out by humming, on the way to and from school and at intermissions. The music dealers gave two concerts every Saturday during the eight weeks of preparation besides keeping open house for the children every day of the time, allowing one pupil or a group the use of their booths together with phonographs and records or player piano and rolls where they might go and play as long as they liked. The pupils of the school making only one error in spelling and taking second prize went every day down to one of the music stores and used Ampico and rolls, becoming so thoroughly familiar with every note

of the compositions that they could not be stumped. Another fact that helped to make the children more thorough was the kindness of the music dealers who would send out a set of records and a representative to play them to any school that would send in a request for this service. The musicians of the city lent invaluable aid by giving concerts in the schools as well as downtown auditoriums. The studio teachers gave their pupils extra help on their lesson days. The children bought the records and sheet music in many instances. The supervisor and her assistant had sets of records and taught every day during the period of preparation, using the piano as well. A number of the departmental teachers played well enough to teach some of the selections in this. Twenty of the fifty numbers were in the vocal material supplied in the various buildings—adaptations and arrangements to be sure but of value nevertheless—so pupils could sing the "tune" of these, hence there is no doubt that the children were not superficial in their knowledge of the compositions. It was more than a music memory contest—it was a music appreciation test. Children learned the themes and motives of the compositions and how they were used by the composer; they learned the story connected with them; the meaning of symphony, opera, oratorio, suite, tone-poem, minuet, intermezzo, aria, ballad, etc. They learned the nationality of the composers—thirty-three in number—and representing ten different nationalities. They were able to do these things because they had been studying along these lines in their regular weekly period for music appreciation. The contest did not introduce a new phase of work into the schools but it certainly served to vitalize it as nothing else could have done. The people of Dallas are proud of the record made by the children and all forces that served the cause are ready to help make the contest of this year just as successful. It is to be made an annual event.

"The business men served on publicity and other committees and donated \$350 in cash—\$300 of which was given away in prizes. The National Bureau for the Advancement of Music furnished twenty-five dollars of this. It was the original intention to give away forty-one prizes but on account of the ties, the amount was divided among the winners, who took a portion of the money and bought pins bearing the inscription: 'One of the 177, Music Memory Contest, Dallas, 1920.' Each child received a certificate of honor stating that he had made a perfect score in the finals. The matter of deciding was left to a vote of the winners who decided as above.

"The various newspapers of the city lent every possible assistance by giving wide publicity to affairs of the contest and added not a little to the success of it. Since the contest the children have been extended various courtesies by different organizations in appreciation of their interest and splendid showing in the contest. The children have been greatly benefited by these and are very grateful.

### THE CHILDREN SEE "IL TROVATORE."

Among these courtesies are: a rate of fifteen cents to the last concert of the season by the Symphony Orchestra; the 177 were given complimentary tickets to the municipal  
(Continued on page 41)

# VERA CURTIS

## Soprano Metropolitan Opera Company

Soloist: Worcester, New York Oratorio Society, Fitchburg, Waterbury, Macon, Norfolk Festivals

### RECITAL

When the record of the present musical season in Rochester is completed the joint recital given by Vera Curtis and Louis Siegel last night in the ballroom of the Hotel Seneca under the auspices of the Tuesday Musicales will stand out as one of the bright spots. The case of Miss Curtis proved the truth of the theory that many persons must have been thinking this year; that is, that there are many fine singers who are never heard in Rochester because they are not advertised in the spectacular way in which some of the inferior vocalists are.

*Rochester Democrat-Chronicle.*

Miss Curtis sang the aria for soprano from Prof. Parker's "Hora Novissima." It is a solo exalted in conception, fervent in religious appeal and clothed with orchestration rich and intensified. Miss Curtis sang this solo with a fine conception of its religious fervor, coupled with delicacies of shading and expression.

*New Haven Journal-Courier*

### CONCERT



Miss Curtis has a full, rich soprano voice, remarkably clear and sweet, particularly in the upper registers. Her presence is commanding and she has enough dash to give dramatic force to her singing without appearing to strain for action. Her enunciation is delightful to, an audience.

*Troy Record.*

Miss Curtis has a voice of an appealing quality and beauty. She uses it, too, with discretion. Miss Curtis gave us a new version of the solo soprano part in the Parker composition and did excellently with her role. There were many moments wherein her singing was truly lovely and exceedingly clean-cut.

*New Haven Register.*

Miss Curtis is a soprano of sterling qualities. Her singing of the "Jewel Song" and in the duet of act two were unusually well done. She has a voice that is rich and round in quality, a voice of subtle beauty that woos the ear at once.

*Boston Post.*

Exclusive Management: DANIEL MAYER, Aeolian Hall, New York



## "THE STUDENT NEED ONLY COME TO NEW YORK TO GET COMPLETE MUSICAL EDUCATION," SAYS TOSCHA SEIDEL

"Everything Is Here," Insists the Distinguished Violinist—America the Loveliest Country in the World—Prefers Not to Compose with So Many Fine Composers in the Field—Loves Bach's Music—Also Brahms—Believes America Should Have a National Conservatory—Does Not Like the Ultra-Modern School

Like many of the great virtuosos, Toscha Seidel is small of stature. Above a vigorous, athletic looking frame he has a massive head covered with a mass of black hair and a face with strong features out of which bright, expressive eyes look, sometimes languorously, sometimes sparkling with interest, affirmation or negation. He is rather slow of speech, weighing his words, as if he had given the matters of which he speaks much thought. His opinions on all matters referring to music are well defined and quite unchangeable by argument. One expresses an opposed view and alleges what seem to be incontrovertible reasons for it, but Mr. Seidel, although he accepts one's suggestions politely and attentively, refuses to be swayed by them. And this attitude, it may be said, is very convincing. The interviewer realizes that there is a wealth of real knowledge supported by a deep instinctive feeling for the truth behind these opinions, that they are not mere passing fancies dictated by sentiment or impulse. Therefore, all that Mr. Seidel has to say is to be received with attention, and his unbounded enthusiasm for America, for the growth of music life in this country, cannot, in the light of this sane and reflective attitude, be received with anything less than a feeling of huge gratification by an American.

"EVERYTHING IN NEW YORK."

"The student need only come to New York to get a complete musical education," says Mr. Seidel. "Everything is here. It is, today, the greatest musical city in the world, just as America is the greatest musical country in the world. Everywhere, throughout the length and breadth of this great land, the people understand and welcome all of the various phases of music. They are so broad, so liberal, so generous, so ready to receive whatever is good! There is nothing like it in the Old World. Here there seems to be a complete absence of prejudice in musical things. The people listen with the same delight to Bach, to Beethoven, to Brahms, and to the lighter pieces. And, after applauding with evident pleasure an unaccompanied Bach number, they will go out and absorb with equal pleasure the latest ragtime selection.

"Yet, with all this, the American people know perfectly what is good in music. They have had the best of everything musical so long that their judgment has been formed and they are now the best judges in the world. The artist who succeeds here has won the truest and best success. He must have some real and genuine merit to win success among people who look direct at the thing itself, not at some side issue or memory or prejudice.

AMERICA THE LOVELIEST COUNTRY IN THE WORLD.

"And the American country! I just love to sit in my train when I travel from place to place on my tours and gaze out at the passing scene. To me it is the loveliest in the world. I love nature. I am thrilled by the thought of going next week far out into the West, especially at this time of snow and cold. I am sure the plains and the mountains will be lovely."

"I should think you might be a composer, with so much feeling for beauty," suggested the interviewer.

NOT A COMPOSER.

"No, I do not compose. I do not dare, after all of the great ones who have done it so much better than I could. Bach, and Beethoven, and Brahms, above all, Brahms. He is the greatest of them all. But I love Bach. I will never forget the first time I ever heard the 'Matthew Passion.' I was a little boy—eight years old, ten years old, I do not know. I only know that it was the most tremendous experience in my whole life up to that time. I heard it in a church—it should always be given in a church, it is so entirely religious; the very essence of it is religious fervor, it breathes the religious spirit, and is out of place in a concert hall. After it I could not sleep. The sounds, the melodies and harmonies, kept going around in my head, or rather in my ears; it was as if I was hearing it over and over again. I could not forget it. My mother was so worried that she consulted a physician, who laughingly told her that it was something to be pleased about rather than worried. And it was from that time it was decided that I might perhaps have talent for music."

"Then you love the contrapuntal school?" asked the interviewer.

LOVES BACH'S MUSIC.

"Bach, yes. Not so much those who came before him Palestrina, Orlando de Lasso—do not appeal to me so much.

I always think of Bach as the beginning, and my admiration is all the more intense because I feel that there was so little that came before, so very little for him to build upon. I feel much the same with regard to Beethoven. The latter symphonists always had Beethoven to look back upon. Tschai-kowsky, Rimsky - Korsakoff, even Brahms, with all his supreme greatness, had Bach and Beethoven to build upon."

"You like the Brahms symphonies more than those of Tschai-kowsky?"

—AND ALSO BRAHMS.

"Brahms appeals to me, personally, more than any other composer. Tschai-kowsky was great surely. He was very national. Perhaps that is the reason why his symphonies do not appeal to me so much. He uses the Russian folk-songs, the songs I have heard all my life. The Russians are the most musical of people. I mean the common people. You must hear them sing to realize it. Dirty, uncouth, uneducated peasants. Yet they sing as no other people can sing, even the educated classes in other lands. They are musical through and through. Yet they have not produced a great many musicians. That is perhaps because they are not educated sufficiently. Germany was the first country in northern Europe to become universally educated, and that perhaps explains why Germany has given the world so many great musicians. But as the education gradually spreads toward the East across Russia the musicians will come from there—from there or from America. America, when it gets its national conservatory, ought to turn out the greatest of musicians, with the Americans' energy and will to succeed.

"I hear the national conservatory is opposed because there is fear that political influences will render it ineffective. Of that I cannot say, but I do not see why it should be so. In Russia the national conservatory which was founded by Rubinstein has always had the very best of teachers and the highest ideals. Some sort of an educational center is necessary, yet music is not all education. There must be sentiment. Music without sentiment is nothing. The virtuosi who depend solely upon their technic may have a certain success, but can never be loved as are those who feel themselves and who make the public feel. I call them the Woolworth Buildings among musicians. But such skyscraping pyrotechnics are not good for art. They aim at the wrong ideal. Instead of giving delight they aim to astonish. A musician must have technic, but he must also have much else.

DOES NOT LIKE THE ULTRA-MODERN SCHOOL.

"I feel the same about the ultra-modern school of compositions. I do not play any works of that sort because I do not know that any works exist in that style that are suitable for the violin. I cannot understand them. They seem to me to lack all beauty. I do not mean Debussy and his immediate successors. I refer rather to Schoenberg and all of that school of composers who seem to revel in discords, or call them dissonances if you will. I cannot name a single work in my repertory of the advanced modern school.

"Do you know that?" he asked, pointing to the piano, on which a sheet of music stood open. "The Brahms double concerto for violin and cello? I played it, you know, with Casals. (Ah! There is an artist!) It is a splendid work, a marvel of counterpoint, used, as counterpoint should be used, not as a mere empty display but in the interest of pure beauty. Brahms is like Bach in that. His counterpoint is merely the means to an end, not an end in itself. And there is never a note too much. Everything is guided by the keenest of sentiment, the most exalted ideal.

"After all, posterity will judge of us all, whether interpreters or composers, and we dare not be too sweeping in our judgments of any of the living, or of any that lived in the very near past. Yet we may assert with confidence that all that is worthy in music must have certain attributes: nobility, form, sentiment, beauty." And he glanced again, lovingly, toward the Brahms work on the piano.

"You are thinking again of Brahms?" suggested the interviewer.

"Yes," laughed Mr. Seidel. "Of Bach and Beethoven and Brahms."



© Victor Georgsley

TOSCHA SEIDEL,  
Violinist.

The pianists were Leah Lewson, Edwin Cornelsen, Eleanore Friesse, Katharine Stemmermann, Esther Sawyer, and Elsa Golding Fisher. Their work was uniformly excellent in technic, touch and phrasing; their grades varied from the beginning as with little Eleanore Friesse (who was too small to use the pedals, and for whom Mr. Fiqué had to do the pedaling) to the finished playing of Elsa Golding Fisher. Carl Fiqué played the second piano in the concerted numbers of Misses Lewson and Stemmermann. After the concert, refreshments were served in the new Oriental room.

### Alma Beck to Sing in Cincinnati

Alma Beck, the contralto, achieved much success when she sang two groups of well selected songs at the Globe concert of January 30. The other soloists were Rudolph Reuter, pianist, and Richard Czerwonky, violinist. On February 26, Miss Beck and Theodore Spiering, violinist, will be heard in a joint recital in Cincinnati. These artists will appear at the third concert of the College of Music's Scholarship Subscription Series.

## PAULINE DU CLOS Harp Virtuoso



Meridian (Mis.) Star:

The concert given by Miss Pauline Du Clos last night at City Auditorium was one that deserves especial comment. The program was very choice, but one that could be appreciated by all. The artist's technique was displayed throughout, but especially in two of her heavier numbers, "La Source" and "Impromptu," both by Hasselmans. With the more difficult numbers Miss Du Clos mingled several of the more familiar melodies which brought strong applause from the audience.

Especially pleasing were "Mazurka" by Schneckler, "Dance of the Gnomes," Rogers, and "Pattuglia Spagnuola," by Tedeschi.

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### Fiqué Students in Recital

Piano and vocal students were heard in recital in the concert hall of the Fiqué Musical Institute, 128 De Kalb avenue, Brooklyn, on January 29. The vocalists—Edith Stich, Lucy Friesse and E. Mildred Kroos—all gifted with fine voices, sang their arias and songs excellently, revealing fine method, musical interpretation and clear enunciation which reflected great credit upon their teacher, Katherine Noack Fiqué, who played their accompaniments beautifully.



## I SEE THAT—

At the close of the season the National Symphony Orchestra will join forces with the Philharmonic. John McCormack had a tremendous success at his first concert in Monte Carlo last week. Luigi Mancinelli, conductor at the Metropolitan from 1895 to 1903, is dead. Mary Garden probably will be made Chevalier of the French Legion of Honor. Frank La Forge resumed teaching in New York on February 4. Verdi's "Otello" was revived by the Chicago Opera with Raissa, Ruffo and Marshall. Max Zach, conductor of the St. Louis Orchestra, died on February 3 of pneumonia. Marguerite D'Alvarez will give her last recital of the season in Aeolian Hall, February 24. Ruffo and Piatro will appear as soloists with the Cleveland Orchestra at the Hippodrome next Sunday. Maurice Maeterlinck is writing a book on spiritualism. Rene Devries makes some very interesting operatic predictions on page 20. Greta Maason has been engaged for the Spartanburg Festival. Fannie Dillon has dedicated her new quartet to the Zoellner String Quartet. Joan Manen gives his last recital in New York on February 12 before returning to Europe. Josef Stransky and his orchestra will present on all-Wagner program tonight at Carnegie Hall in observance of the death of that composer in February, 1883. Dora Gibson continues to win praise for her singing in London. Maeterlinck has written a sequel to his "Blue Bird" called the "Betrotthal." Karl Muck may be chosen as director for the Dresden Opera. It is good news to hear that the Society of American Singers will resume activities this year. Cecil Arden appeared five times in one week at the Metropolitan. Marguerite Fontrese was enthusiastically received at the New York Water Color Arts Club, January 26. Lotta Madden starts a Coast-to-Coast tour on February 16. Everhard Beverwijk, Hollandish pianist, has located in New York. Flora Mora has gone to Havana to live. Frieda Hempel was the guest of honor at Emma Thursby's reception on January 28. Christiaan Kriens' studio was burglarized last week. The Nichols have been re-engaged for the eighth successive season at the Vermont University Summer School. Cora Chase won favor at her debut as Gilda in "Rigoletto" at the Metropolitan. Four thousand musicians clashed at a meeting in New York of the Musical Mutual Protective Union. Margaret Coffel, ten years old, is said to be the youngest cornet player in the country.

The twentieth concert of the American Music Optimists was held at the home of Adolph Lewisohn. Alberto Salvi is booked for over one hundred concerts this season without the aid of assisting artists. Laura Morrill is giving a series of four musicales at her New York studios. Alma Beck and Theodore Spiering will give a joint recital in Cincinnati on February 26. Mischa Elman has arrived at Shanghai. Erika Morini will give a recital at Aeolian Hall next Friday afternoon. Percy Grainger will be the soloist at next Sunday afternoon's Philharmonic concert at Carnegie Hall. Max Bruch was mentally very clear up to the time of his death. Herman Devries will open an opera class in Chicago. Jack Marks has sung Penn's "Smilin' Through" 149 times. Moriz Rosenthal, the famous pianist, may visit America. Dr. Dickinson's Friday noon "Hours of Music" continue to draw crowds to the Brick Church. Wilfried Klamroth gave his second talk on vocal matters for the Schola Cantorum on January 19. The Central Concert Company has cancelled the balance of its Chicago concerts. Irma Seydel's new violin composition called "The Dirge" is meeting with much success. Margaret Matzenauer sang for the Wellesley Fund. The time limit for the Artists' Contest of the National Federation of Music Clubs has been extended to April 1. Two new teachers have been added to the faculty of the Cincinnati College of Music. George Reeves will succeed Alberto Guerrero as pianist of the Hambourg Trio next season. The Zoellner Quartet will open the Kansas State Music Teachers' Convention. Spain boasts of having a three year old pianist. William Wade Hinshaw has organized a fine company to go on tour in "The Impresario." Ignaz Friedman will be in America all next winter. The Suto sisters will give another two-piano recital in Aeolian Hall, Friday afternoon, February 18. G. N.

### Music In the Canal Zone

Canal Zone, January 13, 1921.—A very good concert program was given at the Strangers' Club, Colon, on Christmas night by Miss Thais, Czech Slovak violinist, and Miss Rich, soprano, of New York. It was for the benefit of the former and netted her a considerable sum. The Strangers' Club, the oldest organization of its character in the Republic, is always glad to extend its hospitality to visiting artists. Salazar, the Costa Rican tenor, recently sang there en route from a tour of South America with the Bracale Opera Company. He so much enjoyed the courtesies extended to him that he has promised to sing again on his return to Panama in the near future. All artists passing through Colon are cordially invited to visit the clubrooms. If it is desired and it is possible to arrange a performance, this will be done, either by the Strangers'

Club, or by the Three Arts Club, depending on the nature of the entertainment. But in any event, the club wishes all professionals to avail themselves of its privileges while they are in the city.

The Penn State Quartet is now touring the Panama Canal clubhouses and recently appeared at the America Theater, Colon. The program was varied and well balanced and the ensemble work was admirable. C. S. Y.

### Kerekjarto-Langenhahn Joint Recital

The many admirers of the violinistic genius of Duci de Kerekjarto, whose first American tour has had such an auspicious opening in New York this winter, will have another opportunity of hearing him on Sunday night, February 13, at the Lexington Opera House, where he appears in joint recital with Christine Langenhahn, the dramatic soprano, who has just returned from the West, where San Francisco, Fresno, Los Angeles, Salt Lake City and other musical centers accorded her unstinted praise. Immediately after this concert Kerekjarto leaves for the Middle West and Pacific coast where numerous engagements will introduce him to the music lovers of those sections of the country.

On Sunday night Kerekjarto will play Tartini's "Devil's Trill" with his own original cadenza, a number of Sarasate's popular compositions, Schubert's "Ave Maria" and the "Moses" fantasy, variations on G string by Paganini. Mme. Langenhahn will contribute Senta's ballade from "The Flying Dutchman," a group of French, English and America songs, and a group of Lieder by Schubert, Franz, Weingartner and Reger.

### Adolph Foerster Is Sixty-seven

There are some things that happen only once in a lifetime and among these is one's sixty-seventh birthday. That event took place in the life of Adolph M. Foerster on February 2. In honor of this event, the Forum of Pittsburgh gave a recital of his compositions. Those who took part were the New Era Club chorus, Mrs. Jerome Schaub, directress; Stella Mulligan, Mary V. Cunningham, Louise Raab, Ruth Diethorne, and Nellie Lugenbill, and Harvey B. Gaul made the address. Among the guests was C. F. W. Meyer, of Fort Wayne, Ind., whom Mr. Foerster had not seen for forty-five years. It was at Mr. Meyer's conservatory that Mr. Foerster had his first engagement to teach, so that the meeting was the occasion of much pleasure to both. Mr. Meyer made a speech replete with anecdote and sincere praise for Mr. Foerster and his splendid work in the field of musical endeavor.

### Hot Springs Enjoys Falk Program

Jules Falk, the violinist, gave a recital at the Auditorium in Hot Springs, Ark., on January 25. According to the Sentinel-Record of that city, each number was thoroughly enjoyable, not only for the matchless technic and interpretation, but because of that ineffable quality which Mr. Falk's personality permeates throughout his work; virility, strength, refinement and grace.

# Dorothy Francis

**Soprano with Chicago Opera Association Captivates Press and Public Alike as Santuzza in "CAVALLERIA" and as Sieglinde in "THE VALKYRIE"**



"CAVALLERIA RUSTICANA"

Dorothy Francis gave an exhibition of genuine dramatic power in this difficult role, looked stunning, and accomplished a good deal of very satisfactory singing.—*Journal of Commerce*.

Miss Dorothy Francis has talent, determination and courage. Her portrayal had such earnestness and sincerity that it made an immediate impression on the audience.—*Chicago Evening Post*.

Miss Francis sang Santuzza, a role which displays her warm, full-toned soprano, to good advantage. She was at her best in the duet with Alfio-Desire Defrere, the most finished work in her offering. She is young and with more experience, especially in acting, will hold a very respectable place on the operatic stage.—*American*, November 22.

Of all these, Dorothy Francis comes in first for consideration as she sang the trying role of Santuzza in "Cavalleria Rusticana." She disclosed Saturday evening a powerful high soprano, which she used skillfully and with musical intelligence and she also gave a reading of the role which was sympathetic.—*Chicago News*.

Dorothy Francis' Santuzza had character, outline, individuality and some remarkably fine singing.—*Journal*.

In the first lyric sketch Dorothy Francis was a splendidly clear voiced Santuzza.—*Chicago Evening Post*.

### "VALKYRIE"

Miss Dorothy Francis made an appealing Sieglinde, and in the last act gave out those broad phrases with a sustained power that brought out their full value. It was by far the best singing she has ever done here and held out a rich promise for the future.—*Evening Post*.

Only words of praise may be spoken of Miss Francis' Sieglinde.—*Chicago News*.

Dorothy Francis managed to make the role of the feminine Sieglinde stand out with such force and beauty that it brought her an ovation, too, and gave her a new place as an artist.—*Chicago Daily News*.

Dorothy Francis as Sieglinde was a lovely, pathetic figure. She did some of the best singing of her season so far. Her voice registered a luminous, vital quality.—*Chicago Tribune*.

Dorothy Francis, as stated before, was human and attractive. She also has a lovely voice, even when compared with the many other lovely voices that are in the Chicago Company. When one thinks of the number of blank, uninteresting Sieglindes that have appeared on that very stage, one realizes what a charming performance she gave.—*Chicago Journal*.

Sieglinde, in the hands of Dorothy Francis, was admirably exploited. She sang her music with good vocal expression.—*Chicago News*.

### FRANCIS LIKE EAMES

Miss Francis' appearance, her voice and rapidly maturing talents, all remind us of that other lovely and unforgettable Sieglinde, Emma Eames, with whom as we said before, Miss Francis can easily stand comparison. She too, is not old in operatic experience, and therefore, her great success last night is all the more amazing.—*Chicago Evening American*.



## NEW YORK CONCERTS

(Continued from page 29.)

broadly comic portions of the work. However, the critic is not concerned with intentions and audiences, and can only felicitate the few elders present—parents, governesses, nurses and a few Shakespeare lovers—upon their good fortune in being permitted once in a way to enjoy Bismarck's splendid reading of the play (even if it was only meant for children.) As for the music, it was by Mendelssohn—and perhaps a few of those present discovered for the first time the derivation of the "Wedding March."

## New York Symphony Orchestra: Pietro Yon, Soloist

The twelfth regular Sunday afternoon subscription concert by the Symphony Society of New York, Walter Damrosch, conductor, served to introduce at these concerts Pietro Yon, the concert organist, and his concerto "Gregoriano" to a New York audience. This gigantic and fascinating composition was performed for the first time in Philadelphia on March 24 last, on which occasion Mr. Yon played the solo part with the Philadelphia Symphony Orchestra under Leopold Stokowski, which was fully reviewed in the columns of the MUSICAL COURIER, and therefore requires no further comment at this late date. Mr. Yon, who ranks with the great organ masters, played his "Gregoriano" concerto with mastery and authority, and opened the eyes of the large audience to the possibilities of the organ as a solo instrument. Mr. Damrosch gave excellent support in the orchestral accompaniment of this work.

The orchestral numbers were: symphony No. 3, in C minor (dedicated to the memory of Liszt), Saint-Saëns, which is scored for full orchestra, organ and piano. In this, Mr. Yon likewise had charge of the organ part, in which his work materially strengthened the beauties of this composition. The piano part was played by Ruth Clug. Two movements from "The Venetian Convent" suite, Barcarolle, Sarabande and "Dance of the Old Ladies" (by Casella), which appeared on the program of the Symphony Society pair of concerts on February 3 and 4, were again featured. In the barcarolle, Henrietta Conrad sang the incidental soprano obligato.

As the closing number, the orchestra gave the ever welcome overture to "Tannhäuser."

## Warner Hawkins, Pianist

On Saturday evening, February 5, an interesting piano recital was given by Warner Hawkins, who is also a teacher of piano at the Institute of Musical Art. His program consisted of Beethoven, Chopin, Debussy, MacDowell, Liszt and several others, in which he displayed a large tone, rich in quality, with excellent technique. He was well received, and after the playing of the polonaise by Liszt, he was obliged to add an encore. A large audience attended.

## FEBRUARY 6

## Kathleen Hart Bibb, Soprano

Kathleen Hart Bibb, soprano, who created such a favorable impression at her New York recital on January 25, gave another illustration of her vocal charms and powers on Sunday evening, February 6, when she again appeared in recital at the Princess Theater. Her program was made up of five groups comprising James Hook's "Morning," "Noon," "Evening," and "Night;" Scandinavian songs by Jensen, Stenhammar, Sibelius, Lange-Müller and Peterson-Berger; cavatina from "Le songe d'une Nuit d'Été," Thomas; aria from "L'Ombre," Flotow; songs by Dupont, Reynaldo Hahn, Faure, Debussy and Poldowski, and Edward Horman's "The Shepherdess," "The Yellow Dusk," "Thus Wisdom Sings," and "The Lark Now Leaves His Wat'ry Nest."

Her artistic interpretations, beautiful phrasing and purity of voice proved a delight throughout the entire evening. Her singing was marked with decided individuality, charm and intelligence. In the opening group—"Morning," "Noon," "Evening," and "Night"—which was especially arranged for voice, flute and piano by Frank Bibb, she had the assistance of George R. Possell in flute obligatos. She received an abundance of floral tributes which completely covered the piano. Recall after recall were accorded and she responded with two added numbers. A word of especial praise is due Frank Bibb for his sympathetic accompaniments.

## Josef Hofmann, Pianist

Josef Hofmann likes elbow room when he plays the piano, so he keeps the overflow of the audience off the stage, which makes the back of the hall uncomfortably crowded since every seat is always sold some time in advance. On Sunday afternoon, February 6, he played a program exclusively of Chopin at Carnegie Hall, the principal numbers of which were the B minor sonata, the F minor ballade and the A flat major polonaise. It would be useless to go afresh into the exquisite details of Mr. Hofmann's playing and particularly his playing of Chopin. There is in all he does a satisfactory completeness, both from the pianistic and interpretative sides, to which the tribute of crowded and wildly enthusiastic audiences is regularly paid. Such was again the case on Sunday afternoon. It was a masterly recital.

## Waldorf-Astoria Orchestra: Joseph Knecht, Conductor

On Sunday evening, February 6th, a most enjoyable and artistic concert was given in the foyer of the Waldorf-Astoria, under the directorship of Joseph Knecht, who is a well known musical director and head of that organization for many years. The program consisted of Humperdinck's prelude to "Hänsel and Gretel," Hadley's "Angelus" (from the third symphony), Duccoudray's "Thamara," Luzzetti's Venetian serenade, Wagner's "Die Meistersinger" and Lake's "Evolution of Dixie," all of which were delightfully played and well received by the large audience that

always attends these regular Sunday evening concerts. The soloist of the evening was Helen Rintelen, pianist, who displayed a fine tone combined with artistic interpretation. Her selections were Liszt's "Dreams of Love" and Vogrich's staccato-caprice, which were heartily received. The entire program was thoroughly enjoyed.

## CYRIL SCOTT IN WINNIPEG

## Composer Gives Delightful Piano Recital—Oratorio Society Repeats Work—Notes

Winnipeg, Can., January 19, 1921.—Cyril Meir Scott, British composer-pianist, appeared in recital last night at Young Church under the auspices of the Men's Musical Club. The auditorium was comfortably filled, the audience including an unusual number of local artists. Winnipeg boasts of very many talented pianists and the coming of any notable artist in this field inevitably arouses a great degree of enthusiasm.

The program had not been published in advance of the recital, the promoters of the event remaining satisfied with the announcement that only Mr. Scott's own compositions would be played. To the five folk songs, which proved as popular as anything last night, he gave an extra one-minute sketch entitled "See-saw." Music of an unusual style, the sonata was yet played in vivid fashion, with such poise and masterfulness that it was finely received. "Lotus Land," with its five little musical pictures, showed the pianist sketching daintily, while the ballad plumbed deeper waters. The "Rondeau de concert," played at dazzlingly rapid tempo, proved a fitting climax to a consummately brilliant exposition of pianism.

## ORATORIO SOCIETY REPEATS "SAMSON."

Following the successful production of Handel's "Samson" by the Winnipeg Oratorio Society the end of December, the Music Bureau of the Board of Trade arranged for its repetition as one of the series of popular Saturday night concerts. It proved popular with a vengeance, 3,500 people crowding into the auditorium while an estimated further 500 failed to gain admission. The Oratorio Society has commenced the rehearsals of Mendelssohn's "Elijah" for presentation in the spring.

## NOTES.

The Ralph Horner Operatic Company revived "A Country Girl" at the Walker Theater on January 12.

Piano recitals by local artists this month include that of Louise MacDowell and Muriel Hartley. A. J. T.

## OBITUARY

## Max Zach

Max Zach, conductor of the St. Louis Symphony Orchestra since 1907, died at the Josephine Hospital in that city on Thursday morning, February 3, as the result of septic pneumonia, the last of several complications following upon the extraction of a tooth made necessary by pyorrhea, from which disease he had suffered for some years past. He was born in Lemberg (then Austria, now Poland) on August 31, 1864, and studied music there and at the Vienna Academy, where he took second prize for violin playing. He came to this country in 1886, when twenty-two years old, and became a citizen as soon as possible, marrying Blanche Going at Boston in 1891. His wife and three children survive him.

From 1886 to 1907 Max Zach was a viola player in the Boston Symphony Orchestra and conducted the spring "Pop" concerts of the organization for many years. He was also violinist in the Adamowski Quartet. Called to St. Louis in 1907, his work had built up an excellent orchestra there. He retained his home in Boston, living in St. Louis only during the symphony season.

On Friday morning exercises were held in the Odeon, where for nearly fourteen years Zach had conducted the subscription and popular concerts of the orchestra. The casket containing the body was placed in front of the director's stand. Passages of Scripture, including the Twenty-third Psalm, were read by the Rev. Dr. John W. Day, pastor of the Church of the Messiah. J. Lionberger Davis, vice-president of the Symphony Society, made the principal address. The director's baton, hung in crepe, was on a stand near the casket. Although Mrs. Zach had requested that flowers be not sent, there were large floral pieces. Mrs. Zach, Manager Gaines, of the orchestra, and Mrs. Horace Rumsey sat in a box, which, except for the pallbearers' row of seats, was the only reserved space in the house, which was filled.

The orchestra rendered the funeral march from the "Eroica" symphony of Beethoven, the "Andante Cantabile" by Tchaikowsky, and Chopin's "Funeral March."

The active pallbearers: Herbert W. Cost, Michael Guskoff, Edward Henley, Dr. Arthur W. Proetz, Leo C. Miller, Frank Gecks, H. Max Steindel, Dr. O. H. Elbrecht, Linn T. Piper and Edward J. Monti. A list of fifty-five honorary pallbearers included members of the executive board of the Symphony Society.

Following the Odeon exercises the body was taken to Boston, accompanied by Mrs. Zach and A. J. Gaines, manager of the orchestra. The funeral from the Zach residence, 36 Atherton street, Roxbury, Mass., took place at 2 p. m. Sunday, followed by interment in Forest Hills Cemetery.

## Mrs. James H. Pierce

Known for fifty years in musical and social circles, Mrs. James H. Pierce died January 15, at Berkeley, Cal., after a three years' illness, at the age of 70. Since childhood Mrs. Pierce had been known as a singer in churches and in concert work. Early San Franciscoans frequently heard her voice in concerts and at charity gatherings. She became a church soloist at the age of fourteen and for many years was a soprano in Grace Cathedral and the First Unitarian Church, San Francisco. She was an honorary member of the Berkeley Piano Club. Mrs. Pierce always took a keen interest in all the pioneer musical movements and lent her aid and support unstintingly. She was a charter member of the Berkeley Oratorio Society. Several clubs included her as a valued member. She and her

husband made their home in Berkeley since 1894. Besides her husband, Mrs. Pierce is survived by one son and three daughters, one of the latter, Mrs. Rover, being a singer.

## Ernest C. Parshall

Musicians of Erie, as well as artists, community leaders and business men, feel keenly the death of Ernest C. Parshall, which occurred January 11, following an operation for appendicitis.

Mr. Parshall, who is survived by his wife and two small children, was a graduate of Allegheny College, and besides conducting his business as sales manager of the Bay City Forge Company, took active part in music, art and the drama. As an artist and designer his work was noted in exhibits at the local gallery and at Community House. He was identified with the Community Players and took keen interest in the progress of that center. A scholarly musician, Mr. Parshall was for some time conductor of the choir at Luther Memorial Church, presenting a number of works of note including Matthew's "City of God," "The Holy City" by Gaul, and "The Prodigal Son" by Vincent.

## Luigi Mancinelli

Luigi Mancinelli, in his day one of the best known Italian conductors, died February 2 at Rome, Italy, from apoplexy. He was born at Orvieto on February 5, 1848, studied in Florence, and began his career as a cellist in the orchestra of the Teatro Pergola there. In 1874 he began to conduct at the Teatro Apollo, Rome, and from that time on was prominent throughout Europe. For a time he settled in Bologna. He went to London, at Drury Lane, in 1886; to Covent Garden in 1887, and returned there annually for many years. At the Metropolitan, New York, he conducted from 1895 to 1903, since which time he has lived in Italy, principally in Rome, and for the most part engaged in composition. He wrote a number of operas, but none of them attained to any great popularity. One of his latest compositions was a complete score to accompany a moving picture, perhaps the first entire symphonic score written especially for that purpose.

## Pedro G. Guetary

Pedro G. Guetary, dramatic tenor, widely known in music circles in Brooklyn, who for sixteen years was soloist in the choir of the R. C. Church of St. Francis Xavier, was buried February 1, in Pine Grove Cemetery, Mount Sterling, Pa., following a requiem mass in the Church of St. Francis Xavier. He died suddenly on Sunday, January 30, following an operation in a Manhattan sanitarium. He was fifty-four years old, and at one time a member for several seasons of the Metropolitan Opera Company.

## Endorses Article on "Success"

14 East 36th Street,  
Thursday, February 3, 1921.

To the Editor of MUSICAL COURIER:

May I thank you for your wonderful article on "Success" in this week's issue of your journal? It is full of inspiration and harks back to the root of the difficulty which makes the teacher's work so onerous at times. When pupils realize that the larger life means larger musical success, there will be a more hearty co-operation. With this in view, I have formed a club among my pupils and no program is complete without an inspirational talk on character or life as well as the musical numbers.

I shall see that each pupil reads your article, and the printed word always has more weight than the teacher's spoken word—or at least it adds greatly.

With best wishes for your continued insight and inspiration, I am  
Cordially yours,  
(Signed) JOSEPHINE DOWLER.

[The article referred to appeared in the MUSICAL COURIER of February 3 on page 23.—Editor's Note.]

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**Detroit Free Press:**

"In the many appearances Sophie Braslau has made in this city, her vocal power has never been displayed in better manner than Thursday evening in Arcadia. Braslau today is in full command of her unusual vocal gifts. Her voice has taken on a deeper, darker color than she has before displayed here, and her poise, the finish and distinction of her work, her beauty of diction and keen intelligence in interpretation were magnificently set forth."

**Washington Times:**

"It is a big dramatic contralto of a quality that haunts one in memory, and it has an individuality that suggests no comparison but that will signalize this young artist of America, possessed as she is with the temperamental warmth of Russia or Poland. Her singing is sure, broad, rarely pure in intonation, with a warmth that makes it as full-orbed as the 'Sun' she made to 'shine, shine' in the voluptuous song of Kernochan, 'We Two Together.' Her range is broad, her deep voice vibrant and her 'tone color' filled with imagery in appreciation of her music. And her enunciation is quite flawless."

**New Orleans Item:**

"Sophie Braslau! Truly a name to conjure with in the world of music! Sweet with simple charm, richly endowed vocally, and possessed of every qualification necessary to produce a great artist, she at once won her way deeply into the hearts of the cognoscenti and dilettanti alike. Her voice once heard will always be remembered. Rich and soft and creamy, resonant, velvety in its smooth fluency, it reaches and stirs the innermost depths of her auditors."

"But great as is her voice, her use of it is equally great, and reveals at every turn the most consummate artistry. Add to these possessions a temperament that recognizes and feels dramatic values with a fervent intensity and presents every mood in its vivid living essence, so that one is bound to tread with the singer through the beautiful vistas that open up as she sings, and we may make obeisance to one of the greatest artists a New Orleans audience has ever been privileged to hear."

# BRASLAU

es September 27 to December 19, 1920

**Topeka Daily Capital:**

"Superb seems the best word to describe her voice in its range and flexibility, and in her conception and rendition of her numbers. Her dramatic expression in the second group of songs was especially fine."

"Miss Braslau certainly must have been gratified by the applause following each number, which many times became an ovation."

**Columbus (Ga.) The Enquirer-Sun:**

"Charmed and delighted, as few Columbus audiences have ever been, was that which sat for an hour and a half in the Springer Opera House last night and heard Miss Sophie Braslau, contralto, render a program which, in variety and style, is seldom equalled, and there was no moment of the time that was not one of thorough enjoyment, for Miss Braslau is an artist superb in her art. Her voice is rich, pliant and exquisitely colored to every emotion, and she thrilled her audience last night as only one possessing such rich vocal endowments could have done."

"Of charming personality, ease and grace, and an interpretative ability that is rarely equalled, Miss Braslau at once captivated her audience."

**Houston Chronicle:**

"Glorious in range, quality and volume, the voice of Sophie Braslau was heard last night at the City Auditorium in a program which set off to perfection the possibilities of her vocal powers. Two big arias, the Russian Jewish folk song, 'Eili, Eili,' and groups of 'just songs' comprised the numbers offered by the young singer, and each was given with thrilling effect."

**Jonesboro (Ark.) Tribune**

"A representative audience of the music lovers of Jonesboro had the pleasure of hearing the greatest artist that has ever been in this city, last evening, when Sophie Braslau sang in the Empire Theatre. Miss Braslau has a most engaging personality, with a winning smile. She walks right into the hearts of her audience before she sings a note, and when she sings—words are inadequate to express the beauty of her voice. She has a truly remarkable range, singing with equal ease and finesse the heavy numbers of Beethoven, Handel, Gluck and others as she does the lighter numbers. Her voice is brilliant, scintillating and colorful, her deep contralto notes are wonderful, yet she takes high notes with the ease and clearness of tone as if she were high soprano."

**Waterbury Republican:**

"Her appearance last night was greeted by the big audience that always welcomes her, and this audience had the pleasure of pronouncing her voice, always magnificent, more beautiful than ever. It is richer, fuller and more flexible than it has ever been and flows from her throat like gold. Miss Braslau's extraordinary dramatic sense puts into this colorful organ all the intensity of feeling for which a contralto voice is so well adapted. Her program last night perfectly illustrated her powers."

**Savannah Morning News:**

"Charming her audience not only by her exquisite voice and accomplished style but by her grace and humor, Sophie Braslau sang last night at the municipal auditorium in a program that was one of the most interesting and beautiful of any given during the concert series last winter and thus far this winter."

"It was an unusual program, with a deliberate appeal to musical taste and interest, yet given with a sincerity and spontaneity expressive of those sound qualities in Miss Braslau's art which are its greatest distinction. For this lovely young singer has not only the rare gift of a beautiful contralto, flexible and strong and in admirable control, but an interpretative gift as rare. One of the great charms of her style is the delicate shadings which give tenderness and even poignancy to a voice whose rich fulness can swell like the tones of an organ."

**Winfield Daily Free Press:**

"Sophie Braslau, one of the world's most wonderful contraltos, sang at Winfield last night."

"Miss Braslau was in magnificent voice and sang her program with wonderful ease. She has a charming stage presence and seemed to appreciate the very enthusiastic applause of the audience. She gave encores very graciously, responding again and again to insistent applause."

"Her voice is beautiful and powerful, its contralto quality mellow and smooth. It is one of the great voices of the time without doubt."

"Her appearance in Winfield marks a new epoch in the town's musical life. Not in many years has so great a singer appeared here."

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## "LOHENGRIN" BACK AT METROPOLITAN

But in English and a Fine Performance at That, with Florence Easton as a Superb Elsa, Matzenauer Unsurpassed as Ortrud, and Whitehill a Most Effective Telramund—Charles Hackett, in "Rigoletto," Royally Received on His First Appearance Here This Season—Cora Chase's Debut Attracts Attention—Crimi's Singing and Acting a Feature of the Week—Opera Repetitions

"Zaza," JANUARY 31.

"Zaza" was repeated January 31, at the Metropolitan with all the brilliance, fine acting and singing, and the huge audience which would naturally be connected with a Monday night-Farrar-Crimi-De Luca performance. There is little to add to the praiseworthy comments previously noted on such an occasion. Farrar is Farrar—always popular and capable of the best the title role can offer. Crimi, at his best, in the part of Dufresne, won much applause for his beautiful singing and splendid acting; he is indeed one of the brightest of the Metropolitan stars. The ever dependable De Luca deserved his success as Cascart, and likewise the other principal singers—Kathleen Howard, Frances Ingram, Cecil Arden, Minnie Egner, Picco, Bada, Ananian, Malatesta, Laurenti, and D'Angelo. Moranzoni again displayed his skill as conductor.

"LOHENGRIN," FEBRUARY 2

"Lohengrin" came back to the Metropolitan on Wednesday of last week with a new set of scenery and costumes, some new singers, and a new language—English. Florence Easton, as Elsa, added another to the splendid line of operatic portraits which she has shown to Metropolitan audiences. Absolutely Elsa in appearance and action—an Elsa that could be believed in, instead of the usual portly, middle-aged person in an obviously blond wig—her voice is particularly suited to the music of the part and she sang with that splendid art which is always hers. It was truly an ideal Elsa. In a long experience on both sides of the ocean, the present writer has never seen one to equal it and few that could even compare with it. Her foil, as the Ortrud, was Margaret Matzenauer, at her very best in such a part as that of the vengeful, ambitious wife of Telramund, who was portrayed to the life by Clarence Whitehill. What a magnificent row of important parts Whitehill is putting to his credit at the Metropolitan this season! And this Telramund is one of the best of them. The scene between him and Ortrud at the beginning of the second act, often a thing of boresome length, was raised to one of the dramatic high lights of the evening in the hands of two such artists. Johannes Sembach looked and acted Lohengrin splendidly, but vocally is not the equal of the trio already named. As long as he sings full voice he does very well; but his attempts at mezzo-voice result in an unpleasant bleating quality that was not formerly in his voice. A little study would make him once more the same excellent tenor he was before 1917. Robert Blass made an impressive King Henry, although the lower end of his voice hardly suffices for some of the lowly phrases that Wagner calls for. Robert Leonhardt, in a costume that looked as if it came out of a Chinese pantomime, uttered the endless pronouncements of the Herald very clearly. In fact, as far as understanding of the text went, it was without dispute one of the best performances of opera in English ever given. From Miss Easton and Whitehill every single word was understandable, except when they were occasionally buried under orchestral masses, and the rest of the cast was hardly behind these two in distinct enunciation.

Samuel Thewman did better with the stage management than in "Louise." The handling of the crowds was not bad on the whole, although the processions were stiff, stiff, stiff, and the trumpeters had to scramble on and off their ridiculous perch in act two until one felt dizzy for them. And in a quarter-of-a-century acquaintance with "Lohengrin" one can't recall having ever seen the swan swim in from stage right before. It seems a foolish change, for

the audience does not see the hero, hidden behind King Henry's big tree, until he is all ready to quit the ferry.

Josef Urban has made one of his most successful sets of scenery for the production, except that the spires of Antwerp cathedral in the distance (was there an Antwerp cathedral in the ninth century? There is no Brittanica at hand) are shaped differently in Mr. Urban's backdrop from what they are today; all was quiet along the Scheldt—and lovely. The forbidding courtyard of the castle was extremely effective and majestic, and the bridal chamber really beautiful, with its huge window at the back, in contrast to the horrible dungeon that the Metropolitan formerly sported.

The principal fault with "Lohengrin" is its undue length—to any but Teutonic minds. Mr. Bodanzky had unwisely added to it by restoring some choruses formerly cut. There was altogether too much Maennergesangsverein, especially in the second act. But the chorus deserves every credit for its fine work throughout the evening, particularly for keeping almost constantly in tune, something it rarely does in "Lohengrin" anywhere. Laurels to Chorusmaster Setti.

A word about the text. Sigmund Spaeth and Cecil Cowdrey had made certain revisions in the Corder translation which undoubtedly helped, but one wished that they had been allowed to go further. There are many things left that are anything but English.

The orchestra was excellent, and Bodanzky gave a strong, vigorous reading of the score. All in all, it was one of the finest performances of "Lohengrin" ever given on any stage. This is high praise, but can be said without reserve. "And now farewell, my beloved Swan!"

"LOUISE," FEBRUARY 3 (MATINEE).

At the special Thursday matinee of February 3, "Louise" drew a capacity house to the Metropolitan, with practically the same cast as previously. Geraldine Farrar repeated her fine impersonation of the title role, attracting and holding the interest of her audience to the final curtain; Orville Harrold was again the manly and fine voiced Julien, while Leon Rother, as the father, made his first appearance here in the role and acquitted himself creditably. Louise Berat, as the mother, was a capable associate for the French artist. The other artists in minor parts lent valuable support to the general worthiness of the performance. Albert Wolf conducted.

"L'AMORE DEI TRE RE," FEBRUARY 3 (EVENING).

Despite the fact that the chief interest in the performance at the Metropolitan on Thursday evening, February 3, centered in the re-appearance of Lucrezia Bori as Fiora, which she created, and in which she again scored a triumph, the performance was on the whole very admirable. Miss Bori's impersonation of the part is notable for its touching appeal and thorough charm. She is a skilled actress, and did she not sing as beautifully as she does, she would still please those who go to witness her performance. As on the first evening of her appearance with the Metropolitan, Miss Bori was in excellent vocal condition and aroused her hearers to great heights of enthusiasm. When she took her curtain calls she was tendered an ovation. It is good to have her back again.

Giuseppe Danise sang the role of Manfredo for the first time and achieved much success, perhaps, more so vocally, as he is not so gifted in the matter of acting; neither is Gigli, who was the Avito. Didur, as the blind King, was especially striking and Paltrinieri, Audisio, Tiffany, Mattfeld, Leveroni and Egner in their respective parts added to the excellence of the whole. Moranzoni conducted.

"RIGOLETTO," FEBRUARY 4.

Friday evening of last week at the Metropolitan was marked by two interesting events—the return of Charles Hackett to the company for his first appearance of the season and the debut of a "dark horse," Cora Chase, the new coloratura soprano. "Place aux dames," Miss Chase was born in Haverhill, Mass., studied principally in Milan, and, it is understood, has had very little actual experience before her Metropolitan debut, a few appearances at Verdi's birthplace, Busseto, and some performances at the Teatro Royale, Madrid, completing the list. It would be idle to deny that Miss Chase still has some way to go before she is ready to be principal coloratura at the Metropolitan. Her acting is amateurish; but the principal necessity, the voice, is there and she knows how to use it. A year's experience will make a great change in her. Miss Chase is young and her voice is youthful, fresh, of agreeable quality—one of these voices that carry to every corner of a great house without being forced. She sings in tune and her floratura is excellent. The scales are clean, every note coming out beautifully clear and distinct; the staccati are quite perfect. Added to all this she is extremely comely and has a delightfully naive personality that makes itself felt across the footlights. She is, to sum up, most promising; a young artist who seems bound to succeed. The audience was exceedingly kind to her and took every occasion, after ensemble numbers as well as solos, to express approval and encouragement with liberal applause.

There was a lot of applause for Charles Hackett, too, who well deserved it. The tenor was in fine voice and sang with that consummate art which is always his. His Duke is well known to Metropolitan audiences and needs no lengthy review here, but it is to be noted that Mr. Hackett has lost none of that finished ability as an actor which adds so much to the effect achieved by his splendid singing of his roles. De Luca was the Rigoletto, Perrini the Maddalena, and Mardones, of the splendid voice, Sparafucile. Moranzoni conducted with vigor and energy, and with careful regard to the newcomer, upon whom it will be well worth while keeping an eye.

"L'ORA, COLO" AND "CLEOPATRA'S NIGHT," FEBRUARY 5 (MATINEE).

The double bill of "L'Oracolo" and "Cleopatra's Night" was listened to by the regular Saturday matinee subscribers who completely filled the house. Lucrezia Bori sang for her third appearance since her recent return to the company the role of Ah-Yoe, which she voiced in telling fashion. The balance of the cast included Antonio Scotti, who was unsurpassable as Chim-Fang; Adamo Didur as Win-Shee, Mario Chamlee as Win-San-Luy. Robert Moranzoni conducted.

In "Cleopatra's Night," Frances Alda sang the title role and was ably supported by Morgan Kingstom as Meimoun, Frances Ingram as Mardion, Marie Tiffany as Iras, with Gennaro Papi as conductor.

"LA FORZA DEL DESTINO," FEBRUARY 5 (EVENING).

Several hundred persons were turned away from the Metropolitan Opera House on Saturday evening when Verdi's "La Forza Del Destino" was repeated with Giulio Crimi as the Don Alvaro, Ponselle as Leonora, and Danise as Don Carlos. In all justice to the other singers, who handled their parts excellently and came in for their well earned share of the applause, it must be stated that first honors went to Mr. Crimi, who, singing the role after Caruso last season, had somewhat of a handicap to battle against. But he mastered the situation and did some of the most beautiful singing of his career at the Metropolitan during the evening. His solo in the third act was gloriously rendered, with much beauty of tone and depth of feeling, and he was rewarded not only with continued applause but with lusty cries of "Bis." Later, in the famous duet with Danise, both of the artists met with the audience's instant approval, for the selection was admirably sung. It is a pleasure to see and hear the fine work Mr. Crimi is doing this season at the Metropolitan and it is to be hoped that he will continue to hold his own.

Miss Ponselle, despite a touch of tonsillitis, appeared not to be affected in the least vocally, for she lent her rich and sympathetic voice to the music allotted to her and on the whole handled the role, in which she made her debut at the Metropolitan, with skill. Danise again impressed the audience with his rich, sonorous voice, while Mardones as the Abbot was most satisfactory. To Thomas Chalmers also goes much credit for his clever handling of the role of Father Melitone. Raymonde Delaunoy, as Preziosilla, seemed to be miscast. Papi conducted.

### American Optimists' Twentieth Concert

The twentieth concert of the Society of American Music Optimists, Mana-Zucca founder and president, drew a large and representative audience to the home of Adolph Lewisohn on Wednesday evening, January 26. The program offered proved to be an enjoyable one, which was especially well delivered by the following artists: Nathan Birkenholz, violinist (his debut), assisted at the piano by Boszka Hejmanek; Myrtle Leonard, contralto, with Grover Tilden Davis at the piano; Mildred Wellerson, child cellist, with her father at the piano; Arthur Hackett, tenor, who sang a group of Harry Gilbert's songs assisted by the composer; Beryl Rubenstein, pianist, who was heard in four of his own compositions, and Sonya Yargin, soprano, with Emil Polak at the piano.

All of the artists were in especially fine spirits and aroused the appreciative listeners to much applause. It was indeed a pleasant evening and the affair was regarded as another successful link in the chain of the American Music Optimists' events.

The program follows: Violin solos—barcarolle (Francis Macmillan), ballad (David Hochstein), "Waves at Play" (Edwin Grasse), Nathan Birkenholz; contralto solos—"The Faltering Dusk" (A. Walter Kramer), "Greatest Miracle of All" (David Guion), "The Road to Sleepy Town"—new, first time—(G. Tilden Davis), "Dawn" (Pearl Curran), Myrtle Leonard; cello solos—"The Moorish Song" (Scholnik), "Lullaby, The Cranky Baby" (Mildred Wellerson), serenade (Victor Herbert), Mildred Wellerson; tenor solos—"The Evening Cloud," "Spring Rapture," "Ballade of Gifts" (Harry Gilbert), Arthur Hackett; piano solos—prelude in A minor, "Guitarre," "Conversation Amoureux," allegro from suite romantique, Beryl Rubenstein; soprano solos—"Supplication (La Forge)," "Love's Pilgrimage (Mana-Zucca)," "The Eagle" (Emil Polak), "The Last Hour" (Kramer), Sonya Yargin.

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### "Every One Loves Music" at the Harcum School

The proof of the pudding may be in the eating, and surely the proof of the excellence of any school is the endorsement of its pupils. "Everyone there loves music—they just can't help it, that's all!" writes an enthusiastic pupil about the Harcum School, situated at Bryn Mawr, Pa. And because this letter has a charm all its own and because its sincerity is so marked, it is reproduced here.

LETTER FROM AN OLD HARCUM GIRL.

Mt. Vernon, Ohio, January 2, 1921.

Sue dear:

Why don't you go to the Harcum School in Bryn Mawr? There you can get the music, academic combination. Of course, I suppose I'm prejudiced but I certainly think it is a good school.

Bryn Mawr is an ideal location, only twenty minutes from Philadelphia you know. It's simply beautiful out there, wonderful homes and estates, and trees! Think of studying music away from street-cars, uninteresting buildings, noise and the dirt of the city—and yet Bryn Mawr is close enough to offer all the advantages of the city conservatory. We had a box for the symphony concerts and opera all last year, so much in demand, though, that I had to join the "gods" in the gallery right often. Some of us belonged to the Musical Art Club, Matinee and Art Alliance, and all the Cricket Club concerts were open to us either as soloists or listeners. Then Philadelphia is near enough to New York to allow us to go over there for special concerts, special lessons, etc.

I have already told you of Mrs. Harcum—what an inspiration she is and what a thoroughly wonderful teacher. She has that innate gift of laying her finger on the trouble and then having done that she can show how to remedy it. I have known her to work hours in the evening with a pupil in whom she became interested in the morning lesson. And right there in the school she has created such an atmosphere that often girls who came solely for the academic work get enthusiastic and crowd the music, which they had neglected for years, into their schedule. Every one there loves music—they just can't help it, that's all!

One of the greatest inspirations is the Studio Club. It is rather an ordeal to look forward to having to play before members of the club—but it is such an honor to be asked to do so; every pupil keeps before her as a goal this opportunity, with the hope she will be accepted as a member. The club consists of the best musicians of the school and meets every fortnight. Meetings are very informal. When one member plays, the entire club is at liberty to tear her playing to shreds, and she is asked to try many parts over again, according to their suggestion of interpretation. It really is a wonderful experience and we have many intimate, interesting times around the studio fireside. Another feature of interest is the Welte-Mignon, as often before a member plays, Paderewski or Gabrieli-witch or some other great artist will play the same piece on the Welte. So many helpful comparisons can be made. The one thing a music pupil wants at Harcum is to be taken into the Studio Club, soon as possible, and she lends every effort to that end.

Incidentally, did you know that Harcum is one of the very few schools in the country that offers along with the music, a thorough academic course? In Russian the Rubinstein school holds to the same theory, I believe. Of course, that's an advantage, for most girls studying only music are inclined to become narrow and consequently lose the breadth (of comprehension), the all-round musician must have—it works both ways, for the girl preparing for college has certainly shut out a glorious part of life, and has neglected a cultural side of education when she forgets the music.

I've told you about the rooms, haven't I. How perfectly sweet they are with their velvet rugs, enamel four-posted beds, white furniture with dainty painted flowers, comfy wicker chairs, etc. It isn't a bit like a school, everything is so artistic and pretty. Don't you know most schools have an uninteresting no-color table to be used as a desk—the desks at Harcum are white with mahogany tops to match the other furniture in the room.

And we did have fun! Inter-scholastic games and all that plus theater parties, skating parties, coasting parties and—just parties. Then every Wednesday night there were musicales which attracted people from all along the main line. Mrs. Harcum generally gave a lecture on the opera or perhaps the ballet and then we played. It was wonderful practice, for often we hadn't an idea who were to be the victims of some great artist's special selection, why we were supposed to play that. In a few weeks it was astonishing how blasé we became about playing for people, even the most timid. I remember one dear old man that asked me for the Chopin F minor ballade every week quite regularly whether it was the evening devoted to modern, French or classic compositions. Besides these informal musicales, three times a year we had very formidable affairs, and then we had the privilege of meeting such persons as Gabrieli-witch, Hans Kindler, Mrs. Dorothy Johnston-Baseler, Fullerton Waldo of the Ledger, etc.

But I need not write any more—you can see I love the school and every other Harcum girl carries away the same feeling when she leaves. It's a wonderful thing really, Sue, a something to cling to all through life. After all, isn't that love the best proof of a school's worth?

(Signed) MARIAM SLINGLUFF.

### Ralph Thomas Travels 720 Kilometers on Foot

Ralph Thomas, the American tenor, forwards the MUSICAL COURIER an interesting account of a trip he made last Fall on foot from Milan to Rome, a distance of about 720 kilometers. He remarks that the experience was well worth remembering and it is not hard to believe it so.

Mr. Thomas left Milan on September 2 last, burdened only with a small bundle of baggage, and says that he found the road often bad and frequently hilly and that he and his companion had to make their way by means of a map. They stopped at the principal cities, Bologna, Florence, Siena and so on, and spent their nights wherever they happened to be; several were spent in small mountain towns which were very quaint, but the people were found to be hospitable and good hearted. On the evening of September 16, when darkness fell, Mr. Thomas writes that the lights of Rome were to be seen and that he drew a long sigh of relief at finally arriving at the city of his dreams. "A visit to this wonderful city," says Mr. Thomas, "will make a better artist of anyone and I will say that Rome is worth walking from Milan to see. Also, I believe that walking is good for the voice."

### New York Mozart Society

The fourth Morning Musicales, luncheon and dance of the Mozart Society of New York, Mrs. Noble McConnell, founder and president, at the Hotel Astor, February 5, was heard by nearly 700 persons, and the varied fare hugely enjoyed. So crowded was the large room that the adjacent rooms were opened, with listeners standing against the back wall. All this bespeaks fine prosperity for this large and influential club; indeed, so large has the throng attending the monthly musicales become that President McConnell announced that the large ballroom on the ground floor has been engaged for them next season. Thus does this energetic woman practice preparedness. She announced also that Alice Nielsen, Mardones and Chief Capoulcan would be the soloists at the March musicale; said she would depart this week for a much-needed rest in the South, her address to be Hotel Carolina, Pinchurst, where she expected to spend her time largely in sending and receiving communications from members of the Mozart Society; made the usual business announcements, and throughout everything displayed the spontaneous humor which characterizes her utterances. Lotta Miles ("Springfield Tire" girl), soprano, sang with good effect songs by modern composers, reaching a rush of climax in Woodman's "Love's in My Heart." Antoine Rocca, opera comique singer of Paris, is the typical Italian tenor, and proved his musical spirit in arias by



THE HARCUM SCHOOL AT BRYN MAWR, PA.

moderns. Charles Gilbert Spross played superior accompaniments as ever. Arthur Rubinstein's beautiful touch held everyone enthralled in Liszt's "Love-dream" and his liquid tone and fleetness was notable in Mendelssohn's "Spinning Song." Tremendous climax was his in the Wagner-Liszt "Isolde's Love Death" and the military march by Schubert-Tausig.

### KALAMAZOO LIKES SPALDING

Kalamazoo, Mich., January 15, 1921.—Albert Spalding was received with great enthusiasm in Kalamazoo when presented in concert by the Kalamazoo Choral Union, January 13. The program, beginning with Corelli's sonata in D and Bach's adagio and fugue, which was played unaccompanied, and closing with a group of brilliant shorter compositions, afforded an opportunity for the splendid technic for which Mr. Spalding has become so well known, and for many colorful contrasts. Wieniawski's concerto in D minor was beautifully played, with a broad, sweeping melody in the romance and scintillating lightness and brilliance in the allegro moderato. Three of Spalding's own compositions were heard—"Castles in Spain," "Lettre de Chopin," and, as an encore, "From the Cotton Fields."

Andre Benoit, who was heard in Kalamazoo with Jascha Heifetz, gave splendid support at the piano and by his sincere musicianship and masterly technical ability added much to the pleasure of the evening.

Five encores were given after repeated recalls. Among these were Dvorák's "Slavonic Dance," Moszkowski's "Guitarre," and "Spanish Serenade," Chaminade. M. J. R.

### Lisan in New York Recital

After his success in Philadelphia, Martin Lisan, a young pianist, will be heard in recital here at the Town Hall, 113 West Forty-third street, on Sunday afternoon, February 20. Before his appearance there Mr. Lisan was practically unknown, working away faithfully at his instrument in seclusion, but he burst forth from obscurity in the Quaker City and scored a great success. He was immediately acclaimed by all commentators and music critics not only for his technical skill but also for his musical grasp and

poetic interpretation. Like his Philadelphia program, the one to be presented in New York will be comprehensive and exacting.

### Esther Benson Engaged for Lecture-Recitals

Esther Benson, who is of English and French extraction, and was engaged at the Hamburg Opera until the war drove her out, is gradually becoming known in New York by reason of her superior talents and intelligence. She has been engaged by the Board of Education to deliver thirty-two lecture recitals for the entertainment of the immigrants at Ellis Island. She has also delivered several lecture recitals at Hunter College, one on "An Evening of American Songs," another on "French Songs."

### Time Extended for Artists' Contest

Owing to the number of requests received from applicants who are entering the contest of the National Federation of Music Clubs, which is open to piano, violin and voice, the committee has decided to extend the time limit for applications to April 1, 1921.

## The CHESTERIAN

Published by J. & W. Chester, Ltd., London

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## "MEN ARE BORN PESSIMISTS"—SAYS EDGAR SCHOFIELD

An Interview and What Came of It—The Feast to Neptune—A Cricket Match—In the Navy

Once upon a time, long, long ago—it must have been, for it was in those good old days "befo' de war"—the conductor of the Boston Symphony Orchestra, who was then Dr. Karl Muck, journeyed down to the great and wicked city of New York to find a bass who could sing the solos in the "St. Matthew Passion." At that time there lived in the metropolis a young singer whose artistic work was bringing him rapidly before the public. He was the bass soloist at a church which was distinguished for the excellence of its music. Upon being interrogated as to his knowledge of the Bach music, he answered in the affirmative, and was thereupon requested to meet Dr. Muck and the manager of the Boston Symphony Orchestra, Charles Ellis, at the Ritz-Carlton Hotel. Thither he repaired with his score under his arm and was conducted to the ballroom, where Dr. Muck sat down at the piano. The singer opened the score to one of the arias allotted to him and in which he takes the part of Jesus, and waited for the pianist.

### HE COULDN'T DO IT.

"But," began Dr. Muck in some dismay, "you have opened to the Jesus part and we don't need any one to sing that, for we already have Reinald Werrenrath for that. What we want is for someone to sing the other bass part."

"I'm so sorry," returned the singer, "but, you see, I only know the part of Jesus and I understood that you wanted some one to take that," and he picked up his things preparatory to departing.

"Wait a minute, wait a minute," demanded Dr. Muck. "As long as you are here, I might as well hear you sing."

And so the young singer did several numbers, quite evidently to the Doctor's delight, for he decided to call up Mr. Werrenrath and find out whether he could be induced to take the other bass roles. But Mr. Werrenrath declared himself equally unfamiliar with the part, so the incident apparently closed there so far as the young singer was concerned.

### THE RESULT OF THE INTERVIEW.

But appearances are often deceitful, and when the manager of Geraldine Farrar began making arrangements for the pre-opera concert tour which she made last fall, word came to Edgar Schofield—yes, that was the young singer's name—asking him whether he was available as an assisting artist. Mr. Schofield replied that he was and asked when and where a hearing would be possible. Much was his astonishment to hear that such was not necessary, for "Dr. Muck and Mr. Ellis were quite satisfied with your work and their endorsement is quite sufficient."

Now, much had happened since that morning in the Ritz ballroom. America's sons had put on the khaki and navy blue and gone forth to battle, and among those who wore one of the latter was Mr. Schofield. So it is not strange that amid such stirring events that scene had become a trifle misty in his recollection, especially since there had been no apparent result of the interview. After considerable reflection, during which he became more and more convinced that the author of the letter was mistaken, he suddenly remembered.

All of this leads by way of preamble to the statement that Mr. Schofield scored a remarkable success while on tour with Mme. Farrar—a tour which included appearances in Maryland, New York, West Virginia, Ohio, Michigan, Illinois, Kentucky, Indiana, Missouri, Louisiana, Alabama,

North Carolina, Virginia, New Jersey, Massachusetts and the District of Columbia. Indeed, so marked was his success that he has been re-engaged for the Farrar spring tour as well.

### A BASEBALL FAN.

"And how did you personally enjoy your trip, for, of course, I know very well that artistically it was a great success?" was the question put to Mr. Schofield upon his return to the metropolis.

"Oh I had a fine time," he responded, with boyish enthusiasm. "Mme. Farrar is a splendid artist to be on tour with, and then her father, Sid Farrar, was along, and he's great fun. You know, of course, that he used to play professional baseball and that is one of my special hobbies, so we used to talk baseball by the hour. I always played on



EDGAR SCHOFIELD.  
Baritone.

the teams when I was at school and anywhere else I got a chance, and there was a time when my fondest dreams were to be a professional player."

"And what made you change your mind?"

### A SINGING FAMILY.

"Oh, it was in my blood to be a singer, I guess. You see my parents were both singers, tenor and contralto, and my great grandfather, who lived in England, also was one. I have an old press notice which is very interesting. He must have been a fine old fellow, for he sang in public after he was seventy."

"Of course, I sang more or less all through my childhood, but it was not until I was eighteen that I started my serious vocal study. Three years later I sang for Henry Russell and Edwin Jordan, of the Boston Opera, and won the first scholarship at the school in connection with that organization. That was one of the proudest moments of my life, I think." Nor is that to be wondered at.

### WITH THE QUINLAN OPERA COMPANY.

"Then followed another two years of study, after which I went abroad, where I studied with John Coates in London. And when the personnel for the first world tour of the Quinlan English Opera Company was selected I was among those present, together with one other American, Allen Hinckley. And some fun old Hinck and I used to have, to the vast amazement of our English cousins. We used to get out on deck during those long days aboard ship, while we were on our way to Australia, and throw a baseball back and forth. It seemed to be quite beyond their powers of discernment to understand what fun we

could have in that which was no game at all, merely a tossing of the ball back and forth.

"They liked to play cricket and the upper deck was all enclosed in a wire netting so that this might be enjoyed without fear of shooting the balls over into the bounding main. I didn't play cricket, although I used to watch them do it until I had a fairly good idea of the game."

### HOW A REPUTATION AT CRICKET WAS MADE.

"And then one day a committee waited on me with the fervent prayer to join one of the teams for a special cricket match. It was in vain that I reiterated my statements of entire ignorance of the game and utter inability to play. They needed one more man and I was to be the 'goat.' Finding they refused to take my warnings that the side I was on was sure to lose, I determined to get all the fun I could out of it, and consented."

"Now, you know, in cricket—"

"But I don't know, that's just the thing," I interrupted him.

"Well, there is a wicket and it is the duty of the batter to prevent any balls hitting the wicket. Furthermore, a cricket bat is not round like a baseball bat, but wide and comparatively thin. Now I knew nothing about cricket batting, as I told you, but they were kind enough to place me last on the list of batters. The score didn't need any help from me to keep it smaller than that of the other team, and everyone felt that the game was just the same as lost when I came to bat. Since you are unfamiliar with this game, I shall not bore you with a technical recital of just what happened. Suffice to say that, with the usual luck of beginners, I managed to bring the score up even with that of the other team and then finally to leave them 'way in the lead. My reputation as a cricket player was made, but, just between you and me, I was very careful not to play any more and thus spoil the record."

### THE FEAST TO OLD NEPTUNE.

"That was a great trip," he continued, in a reminiscent mood. "When we crossed the equator, there was a feast to old Neptune. A huge tank was rigged up on deck and the crew, garbed as Neptune and his court, were prepared to give every man on board a good ducking. Neptune sat high up above the tank and each one who bowed before him was first given a thorough soaping, then compelled to walk out upon a plank, and when in the act of kneeling they were bowled over into the tank beneath. There stood the courtiers of the old sea god in two long files which stretched to the edge of the tank, somewhat after the manner of the old Indian gauntlet. And every time the victim came up for air he was ducked again, so that by the time he reached the end of the line he was pretty well tuckered out."

"My turn was well down the line, and, determined to live up to our country's reputation of doing something different, I grabbed the attendant as he started to bowl me over, and we went in together with one grand splash. That made the rest of the crew mad, I guess; anyway, they certainly gave me an awfully rough time of it, and I was thoroughly exhausted when I reached the edge of the tank. "That practice has been discontinued, I believe, one of the men who was made to do this being unable to swim and was nearly drowned before he was finally rescued. Very indignant over such treatment, he immediately started suit, with the result that, if you journey that way now, you need not fear a meeting with the old boy."

"And after the Quinlan tour?" I asked. "You see, I am like the little girl I used to know, who, no matter how far you advanced the story you were telling her, never failed to ask, when you paused for lack of breath, 'And then what happened?'"

### ANENT TEACHERS.

"Well, then I finally came back to America and began to study with Dudley Buck. I was fortunate enough to obtain the bass solo position at St. Bartholomew's Church and began to concertize. Just now I am studying with Eleanor McLellan."

"Apropos of my teachers, I would like to remark that each and every one has done much for my success, but to no particular one would I give all the credit. Each has helped in the development in a certain direction, but it is only the well developed ensemble that counts."

"For example, I have always been very fond of athletics and always considered myself as possessing a strong and healthy body, capable of doing most forms of manual exercises as well as the average. But I had still to learn that manual exercise was not precisely the same thing as manual labor. That was a lesson which the war taught me."

### THE ERIE FIREMAN.

"I was a gob, and after enlisting I was sent to the training station, where one of the first details I tackled was shoveling coal. That doesn't sound very hard, does it? Just try it from breakfast time until noon and then back again after an hour for dinner. In spite of the fact that I had been forehanded enough to pick out the smallest shovel in the toolhouse, I began to feel pretty well 'all in' about eleven o'clock. Next to me in the line stood a little fellow—about five feet, I guess—and he had the biggest shovel of all, yet he shoveled coal at a terrific rate, with which I tried my best to keep up. Finally I gave up in despair, and when I was beginning to wonder just when my back would break and he was shoveling faster than ever, I ventured to remark that this was fearfully hard work."

"He stopped a minute, shifted the huge wad of tobacco he was chewing to the other side of his mouth, and replied:

"Aw, there's nothing to it. I've been a fireman on the Erie for years."

That was all that was needed to set off the conflagration, as the two veterans kept up a constant fire of "Where were you stationed?" "Do you remember?" "Did you see this?" "Did you hear that?" for the next half hour, intermingled with tales about the M. P.'s, the R. T. O.'s, the Q. M. C.'s, the N. C. O.'s, and others of their ilk.

### "MEN ARE BORN PESSIMISTS."

"Yes, it was a great experience," declared Mr. Schofield as he arose to go, "but, do you think it was worth the sacrifice?"

"Of course, I do. I firmly believe that the world is getting better all the time, but it takes time for us to be able to look at things at their proper perspective."

"You know the boys say that the next war they won't fight if they can help it."

(Continued on page 41.)

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## Siegfried Wagner's "Sonnenflammen" Has Successful Premiere in Nuremberg

Nuremberg, Germany, January 5, 1921.—Nuremberg, the beautiful, quaint old town which held the cradles of Albrecht, Dürer, Peter Vischer and Hans Sachs, possesses one of the most beautiful opera houses in Germany and a body of singers and orchestral players of high standing. The leading spirit in this well organized institution is the intendant, Willy Stuhlfeld. He is a social democrat according to his political creed, but an autocrat of the most rigid order as a stage director; he watches with benevolent regard over the social welfare of his artistic and technical crew, but demands unflinching subordination in all matters pertaining to the artistic standard of the opera. Like all theatrical men who began at the bottom of the ladder, he is thoroughly practical, and yet a man with a large fantasy and gifted with the power of effective inventiveness as a stage manager.

### SIEGFRIED WAGNER A NATURAL BORN MELODIST.

The cause of my visit to Nuremberg was the first performance of an opera called "Sonnenflammen" ("Sun-flower") by Siegfried Wagner, the son of the great master of Bayreuth. Siegfried Wagner, a pupil of Humperdink and Kniese, is now fifty-one years old and has written not less than thirteen operas (besides many orchestral works). They have all been performed in various German cities, but not one of them attained lasting success. That seems surprising, for Siegfried Wagner's music is founded upon folk music and has a decided national tendency; it is of more than ordinary quality, for it possesses a strong personal note and warmth of feeling, and reveals throughout the rare gift of original melodic invention. Besides that—and this is, perhaps, its most surprising feature—it contains much less reminiscences of the works of Wagner, senior, than the operas of the Wagner disciples.

What Siegfried really inherited from his illustrious father is the remarkable gift of forming and musically illustrating the scene and the faculty of delineating instantly varying processes. There are quite a few such striking changes in "Sonnenflammen." His dramatic accents carry force and conviction, his declamation is as convincing as it is melodious in the best sense of the word. Assuredly, Siegfried Wagner's music, in fact his whole art, is not "modern" in the sense of Richard Strauss—not to mention Arnold Schönberg and his adherent circle—but it maintains an artistic niveau which, at all events, commands respect and sympathy, if not admiration—admiration at least in so far as the composer is utterly true to himself and his artistic creed. He is a romanticist of the purest type, and in this respect a true disciple of his great father and of Humperdink, his teacher. I have the conviction that Siegfried Wagner's music will stand the closest scenting and severest criticism without damage to its soft radiance and soulful warmth, especially since its technical qualities are as high above suspicion as the ideal tendencies of the composer's aims. Surely, the sound of his orchestra is not so sensuous as that of his father, nor has it the sparkling iridescence of the Strauss or Schreker variety. I even have the impression that Siegfried Wagner is not so well acquainted with modern scores and with the phenomenal evolutions of modern instrumentation as might be expected from a contemporary composer. And yet there is, musically, not one dull moment in his score.

### A WEAK LIBRETTO.

Nevertheless I presume that even this, his best opera, will not rise to popular esteem, although on accounts of its clear, melodic profile and style it seems predestined to popularity. The reason for this rests, not in the music, but in the libretto. Siegfried Wagner is his own "house poet"—he writes his own text books—and this has been the one serious drawback to every one of his operas, for from the large heritage which came to him from his illustrious father, literary or poetical talent were excluded.

His text books are not only faulty by comparison with masterpieces of their kind, or even with librettos of an average or indifferent quality, but they are a dramaturgical failure almost from the outset, for Siegfried Wagner is

anything but a clever psychologist in a literary and dramatic sense. His characters are not convincing, because they lack logic in their actions; they are well dressed and well behaved marionettes, who do their author's bidding without initiative of their own. They appear weak, and this is the reason why we can't sympathize with them and their destinies. The scenic connection, too, lacks logical continuity. There is a kaleidoscope of picturesque scenes, which are well enough formed in themselves, but there is a startling



PRINCIPAL FIGURES AND SCENES IN CONNECTION WITH SIEGFRIED WAGNER'S "SONNENFLAMMEN." (Above) From left to right: Intendant Willy Stuhlfeld, of the Nuremberg Opera; Siegfried Wagner; Conductor Robert Heger. (Especially photographed for the Musical Courier by Hunger and Roedel, Nuremberg.) (Left) "Sonnenflammen," second act—from left to right: Richard Reidel (Gomella), Arnold Langefeld (Alexios), Juan Spivak (Fridolin). (Right) "Sonnenflammen," scene of the third act.

gap between almost every one because there is no well founded concatenation of ideas.

### THE PLOT INTERESTING.

The scene of action is the court of the Byzantine Emperor, and the plot deals with the romantic adventures of himself, Fridolin, a Franconian knight, and Iris, the daughter of Alexios' court jester, Gomella. The substance of the plot offers plenty of opportunities for brilliant display and is doubtless of good quality. A skilful theatrical routinier, or a real, dramatically gifted poet, would surely have made it into a logical and effective play. As it is, it presents but a feeble attempt at perfection. Yet there is a note of earnest sincerity which runs through the whole opera, and for this reason we cannot refuse our sympathies to a man like Siegfried Wagner, even when his unsophisticated mind does not stop short of helpless naivities.

On the other hand, Siegfried Wagner's musical instinct, his intuition for effective and convincing dramatic possibilities and climaxes is beyond dispute and of high grade potentiality. This complicates the problem, but it also enforces the necessity of arriving at a comprehension of Siegfried Wagner and his art. He is, as I have said before, a highly gifted musician with original ideas, and were he not the son of a great man, and did he not stand in the shadow of the unsurpassed, he would have made his way as a composer of distinct personality long ago. But the sworn adherents to the art and glory of his father see in him only a feeble copy, a waning star, while the modernists regard him as an outstripped negligible quantity.

### BREAKING A LANCE FOR SIEGFRIED.

For my part, I confess to the seeming weakness of believing in the future of Siegfried Wagner's art as a musician, under the stipulation that he renounce the ambition of being his own librettist. His talent is limited to the art of the musician, and it would surely lose none of its pleasing originality if Wagner would acquaint himself with the marvelous technical evolutions evidenced in so many scores of his contemporaries. I am confirmed in my belief by the emotional power of the principal themes of his "Sonnenflammen" (the title is somewhat far-fetched, as it applies, according to the libretto, only to the flaming eyes of Iris), by the perfect formal structure of the various opera scenes, by Wagner's extraordinary ability to change instantly from the dramatic mood to the lyric without a break, and by the many startling beauties which his score contains. The prelude to the first act, for instance, is quite a rare piece of excellent music; Fridolin's leave taking monologue shows great depth of feeling and striking melodic lines; the scenes of the fool Gomella—the best figure in the plot—are most characteristic in rhythm and expression. All in all, there is a rare amount of truthful sincerity, earnest endeavor and creative power in this work that prompts me to break a lance for an artist whose heritage threatens to doom him to obscurity.

### AN EXCELLENT PERFORMANCE.

The performance was perfect in every way. Robert Heger (the successor of the deceased Otto Hess at the Opera in Munich) conducted with the skill of born leadership and with great dramatic verve. The opera was staged by Intendant Willy Stuhlfeld himself, who proved to be a

stage manager of rare abilities and excellent taste. Owing to his efforts the action presented something like a homogeneous totality. The whole performance gave evidence of artistic discipline such as at present is not at all a matter of course in revolutionized Germany. Among the singers were the tenor-buffo, Richard Reidel (Gomella), who has a voice of remarkable range and power, and is an artist of pronounced character and distinction; Juan Spivak, who sang the part of Fridolin, was hoarse, but he is a really fine actor and made one overlook his vocal shortcomings. The other roles were all well personated by Arnold Langefeld (Alexios), Else Zröner (Empress), Lydia Gruber (Iris) and Joseph Gimpler (Albrecht). Siegfried Wagner, who had come over from his quiet repose in Bayreuth, together with the whole staff of artists, was loudly applauded and had to appear many times before the curtain.

ALBERT NOELTE.

## MARY GARDEN SCORES AT HUNTINGTON, W. VA.

Singer Gives Interesting Program—Faculty Concert—Mme. Neekamp-Stein in Recital—Musical Art Society Offering—Pawlows and Her Company—Final Wiley Concert—Notes

Huntington, W. Va., January 17, 1921.—The fourth concert of the series, under the direction of Alfred Wiley, was given at the Auditorium by Mary Garden, assisted by Gutia Casini, cellist, and Isaac Van Grove, accompanist. Miss Garden was in good voice and charmed her audience. The singer's finest number was the "Depuis le jour" from "Louise." Mr. Casini's numbers were thoroughly enjoyed, given with a warm, full tone, brilliant technic and emotional understanding. Mr. Van Grove was an excellent accompanist.

### FACULTY CONCERT.

The members of the faculty of the music department of Marshall College presented a highly pleasing program at their annual recital this year. Appearing on the program were Mildred MacGeorge, head of the piano department; Mrs. C. E. Haworth, head of the vocal department; St. Elmo Fox and Claire Davis, of the piano department.

### MME. NEEKAMP-STEIN IN RECITAL.

Marguerite Neekamp-Stein gave a concert before a large audience in the Auditorium on December 3. The singer, long popular in Huntington, although not without much successful experience in art centers of the East, demonstrated in her singing the sympathetic understanding of a true artist in her interpretations. Her singing of Cadman's "Spring Song of the Robin Woman" was especially well done, as also was Hageman's "At the Well." The program included Italian, English, German, French and American songs. Aurora Leedom was an excellent accompanist and added materially to the pleasing effect of the program.

### MUSICAL ART SOCIETY CONCERT.

The Musical Art Society of Huntington gave the first concert of the season on December 9, at the First Methodist (Continued on page 42)

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## Like the Return of the Victorious Hero, Chicago Welcomes Its Orchestra With Great Enthusiasm

Conductor Stock and His Men Receive Ovation Upon Their Return from Eastern Tour—Sold Out House Greets the Flonzaley—Tetrazzini Is Royally Feted—Central Concert Company Cancels Balance of Series—Herman Devries to Open Opera Class—Charles W. Clark's Interesting Lecture-Recital—Monica Graham Stults Scores in Modern English Program—Alexander Sebald Returns to Concert Platform—M. Witmark Songs Widely Used—Marie Du Carp's Playing Well Liked—Amy Neill at Benefit Concert—A Fanfare for Alfred Cortot—College and Conservatory Notes

Chicago, Ill., February 5, 1921.—At their last concert here, Sunday afternoon, January 30, at the Blackstone Theater, the Flonzaley Quartet was greeted by the largest audience (a sold-out house) which has ever been present at the splendid concerts given here by that remarkable organization. That they deserved the unbounded enthusiasm accorded after each number is without doubt, as most exquisite renditions were offered and Chicagoans worshipped at their shrine. The success is due in a large measure to Rachel Bussey Kinsolving's untiring efforts in behalf of this organization, and she has finally made Chicago realize what an admirable quartet the Flonzaley is.

### TETRAZZINI AT THE AUDITORIUM.

A considerably smaller audience than at her previous concert here heard Mme. Tetrazzini and her concert company at the Auditorium Theater, Sunday afternoon, January 30. What was lacking in numbers, however, was made up in enthusiasm and the prominent diva was greatly feted. She sang three operatic arias—the "Caro Nome" from Rigoletto, one from "La Sonnambula" and the aria including the "Mad Scene" from "Lucia" and was constrained to add many extra numbers to satisfy her exuberant listeners. She was ably assisted by Max Gegna, who set forth some admirable cello playing in the Boellman "Symphonic Variations" and the Popper rhapsodie; Francesco Longo, who played the accompaniments well, and J. Henri Bove, flutist. The concert was under the direction of the Tivoli Opera Company, W. H. Leahy, manager.

### THE ORCHESTRA'S SIXTEENTH PROGRAM.

Proud of its orchestra and its leader, Frederick Stock, Chicago made their homecoming from Eastern triumphs a rousing and hearty welcome and as soon as Conductor Stock appeared on the stage at Orchestra Hall for the sixteenth program, loud and vociferous plaudits greeted him and his men and they had to bow acknowledgement many times before the program could go on. The gaiety and happiness of Conductor Stock and his men were reflected in the program, which was of a lighter nature than many presented and proved exactly the sort of pro-

gram for the occasion. Mendelssohn's "Fingal's Cave" overture started things merrily, after which came Dvorak's melodious "New World" symphony, MacDowell's charming A minor suite and Glazounov's lovely introduction, valse and finale from "Ruses D'Amour," all of which were magnificently played under Conductor Stock's efficient leadership and served for a most enjoyable concert. Every one went away happy.

### CENTRAL CONCERT COMPANY CANCELS BALANCE OF SERIES.

The two remaining concerts in the Central Concert Company's series for the 1920-21 season, to have been given February 7 and 21, have been cancelled, general business conditions having been such as to warrant the cancellation. Series-holders will be refunded the amounts due them for both these concerts.

### A BUSY GANNON PUPIL.

Marie Herron, soprano, artist pupil of Rose Lutiger Gannon, prominent vocal teacher and member of the Chicago Opera Association, was soloist at a sacred concert given at St. Joseph's Church, Elgin (Ill.), Sunday evening, January 30.

### HERMAN DEVRIES TO OPEN OPERA CLASS.

Herman Devries announces the opening of an opera class, to meet twice a week, on Wednesday and Saturday afternoons, from five until six o'clock, in his studio, 528 Fine Arts building. The classes were formerly held solely for the benefit of Mr. Devries' own pupils. The new idea opens them to any and all students interested in and desiring to familiarize themselves with the tradition of the standard operatic repertory. Mr. Devries' activities as operatic authority are a part of local musical history. He drilled and mounted "Romeo and Juliet," "Carmen," "Faust," and "Samson and Delilah" at the Auditorium a decade and a half ago; "Mignon" at the Illinois, "Lakme" at the Blackstone, "Aida" and "Don Giovanni" at the Studebaker.

Mr. Devries believes that the appointment of Mary Garden to head the Chicago Opera Association will have a great influence towards the revival of public interest in matters operatic, and that American singers will be more in demand than ever before since the beginning of the local enterprise. The re-opening of his classes is therefore pertinent and most valuable in educational music circles of Chicago.

### CHARLES W. CLARK'S INTERESTING LECTURE-RECITAL.

Charles W. Clark, the eminent baritone, gave a very interesting lecture recital on "Modern French Composers" and their work, at the Bush Conservatory on Wednesday. He sang, as only Charles W. Clark can sing, the lovely French compositions of Faure, Duparc and Debussy, all of whom he knew and worked with when he lived in Paris. Mr. Clark delighted his hearers with interesting anecdotes and worth-while facts concerning the lives and work of these great men whom he knew so well. He rendered the following group of songs by the three named composers, "Le Berceux," "Adieu," "Les Roses d'Ispahan," by Faure; "L'Invitation au voyage," "Chanson Triste," by Duparc, and "Les Cloches," "Romance," "Mandoline," by Debussy. He was assisted by two of his artist pupils—Miss Bouslough and Miss Tilly—who sang interesting groups of French songs.

### MONICA GRAHAM STULTS SCORES IN MODERN ENGLISH PROGRAM.

One always anticipates an enjoyable afternoon or evening whenever Monica Graham Stults is to give a vocal recital, as she has established a reputation not only as an excellent program builder, but also as a vocalist with the necessary qualifications to make it a joy to listen to. Such was the case Wednesday evening when she offered a program of



HERMAN DEVRIES,

Who announces the opening of an opera class in Chicago.

modern English songs to a large and most enthusiastic audience at Kimball Hall. There were two groups of miscellaneous numbers, a group by American composers, one of manuscript songs by Chicago composers, written for and dedicated to Mrs. Stults and one of Cyril Scott numbers, among which was to be found much of interest, worth and variety. A versatile artist, Mrs. Stults is constantly progressing in her art and each new hearing shows gains in every direction. Besides an excellent soprano voice, pure diction, good style, excellent musicianship, her musical understanding and intelligence are salient points characterizing her singing. These were noticeable in her first three groups (which were all this writer was able to remain for), which included Dunn's "Under the Greenwood Tree," Moussorgsky's "Cradle Song" (which was miscast on a modern English program), Ferrari's "I Know," Crist's "Mistletoe," Ward-Stephens' "The Supreme Adventure" in the first; Holmes-Tidy's "Joy in Summer," Sears' "Phantoms," Carl Beecher's charming "Song of a Gypsy Dance" and LaForge's "I Came With a Song" for the second, and the third, manuscript songs by Chicago composers—"May" by A. C. Graham, Ruth Griswold's "The Heart of a Rose" and "Spring Song," and Holmes-Tidy's "Spring Comes Laughing." There was a constant demand for more and Mrs. Stults graciously repeated several numbers and added extras. There can be no doubt as to Mrs. Stults' skill, as this was evidenced on more than one occasion. She is an artist whom it is a joy to listen to and her auditors left no doubt as to their keen pleasure. She was warmly applauded and justly so. She had the assistance of that incomparable artist-accompanist, Edgar Nelson at the piano, which added much to the evening's enjoyment.

### ALEXANDER SEBALD RETURNS TO CONCERT PLATFORM.

It is many years since Chicago has heard Alexander Sebald, the prominent violinist, who prides himself in having played the twenty-four Paganini caprices on one program. He accomplished almost as prodigious a feat upon his return to the concert platform here, Wednesday evening, February 2, when he presented a program at Orchestra Hall, containing two Wieniawski concertos—D minor and F sharp minor, the adagio and fugue from Bach's G minor sonata for violin alone, and six Paganini caprices, which he has arranged for violin and piano. In such a program Mr. Sebald set for himself a difficult task, but, a master of the old school, no task is too difficult for Sebald such is his remarkable technical equipment. He surmounted and overcame the many intricacies with that mastery which has won him a world-wide reputation as a violin virtuoso. He scored heavily with his listeners and the press was most eulogistic in its praise.

### M. WITMARK SONGS WIDELY USED.

Paul W. Mallory, tenor, soloist at the Twilight Musicales at the Edgewater Beach Hotel, January 9, sang Grey's "Mammy Dear" and Gantvoort Graves' "Golden Crown" with great success, the latter number being redemanded by the audience. The MacDermid Master Singers, of which Mr. Mallory is a member, are featuring five Witmark numbers on their forthcoming tour of Florida—"Italian Street Song," "Kiss Me Again," "Gypsy Love Song," "Mammy Dear" and "Golden Crown."

At a program given by the Evanston Music Study Club, January 31, Grace Davis-Craven, in company with Margaret Fabian, rendered with great success "Awake, Dearest One" and "Night Wind" by Ball.

### MARIE MAGDELEINE DU CARP WINS CHICAGO.

A pianist of exceptional gifts was introduced to Chicago in the person of Marie Magdeleine DuCarp at Kimball Hall.

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Thursday evening, February 3, by F. Wight Neumann. Some remarkable piano playing was accomplished by this young artist—remarkable for its refinement, finish, brilliancy, poetic insight, charm and musicianship. Miss DuCarp delivers large, rich tone, powerful yet refined, and she is equipped with brilliant technical facilities. These coupled with a charm of manner and sincerity make it a rare pleasure to hear her. For the purpose of this review Miss DuCarp was heard in the Beethoven sonata, op. 110, and two Chopin numbers, which were beautifully done and won her her listeners' hearts. An admirable exponent of the French school!

#### DEVRIES' PUPIL SCORES WITH EDISON ORCHESTRA.

A most agreeable surprise was afforded patrons of the Edison Symphony Orchestra concert at Orchestra Hall, February 3, when Estelle Vernet, soprano, appeared as soloist. In her rendition of the "Caro Nome" aria Mrs. Vernet showed herself a singer of no mean ability, disclosing a voice of lovely quality, admirably well handled and highly adequate technique. Added to these is a charming personality, which added much to her unusual success. So well was she liked that two extra numbers were necessarily added to satisfy the most enthusiastic audience. These—Massenet's "Elegie" and Richard Hageman's "Do Not Go, My Love"—the gifted soprano also sang most effectively.

#### CHICAGO MUSICAL COLLEGE NOTES.

Adele Karstrom, student of the voice department, gave a program of Brahms' songs before the Winnetka Woman's Club, January 20, and a Russian program before the MacDowell Club, also in Winnetka. Corinne Thompson, student of the vocal department, has won so much success on the concert tour that she is making in the West that she has been engaged for a six months' extension of her contract. The concert that was given by the Chicago Musical College Saturday morning in Ziegfeld Theater was presented by students in the piano and vocal department. The program was rendered by Vivian Burnett, Bessie Katz, Eleanor Dagian, Joybelle Fitch, Helen Pearl, Madeline Quan, Hortense Youngworth, Eleanor Koskiewitz, Agnes Hart, Vivian Drodzowicz, Hadassah Delson, Mildred Bartling, Adelaide Berkman, Helen Mayer and Ruth Good.

#### AMY EMERSON NEILL IN BENEFIT CONCERT.

The chief feature of the concert given for the benefit of the Chicago Osteopathic Hospital at Orchestra Hall, February 4, was the playing of Amy Emerson Neill, the young and gifted American violinist. Miss Neill is among the best of America's young violinists and is fast gaining a name for herself as such. In the Porpora-Kreisler "Menuette," the Schubert-Wilhelmj "Ave Maria," the Tartini-Kreisler "Variations," a Paganini caprice, Sowerby's "The Cuckoo" and Bazzini's "La Ronde des Lutins," Miss Neill displayed her admirable violinistic qualifications and won her way into the hearts of the listeners, who accorded her a rousing and well deserved success. She draws from her instrument a big, lovely tone and her ample technique enables her to overcome intricacies with ease and abandon. She had the admirable support of Edgar Nelson at the piano. Lois Johnson, soprano, and Graham Marr, baritone, shared the evening's honors with Miss Neill.

#### SAMMIS-MACDERMID STUDIO NOTES.

The Sibyl Sammis Singers (Ona Dawson, first soprano; Faith Culver, second soprano; Merlyn Pococke, first alto, and Florence Lucas, second alto) were called to Pittsburgh by wire Sunday evening to fill several weeks' engagements in that vicinity.

The MacDermid Mastersingers will sing the month of February in Florida.

Marie Sweet Findlay, soprano, gave the studio recital, January 27, and Grace Holverschied, soprano, sang at the recital of February 3.

#### AT THE CHICAGO MUSICAL COLLEGE.

Delphine Klockman, vocal student of the College, is conducting a large and successful class at Taylor (Tex.) Elva Russell, student of Rudolph Reuter, has been engaged to teach at Bethany College, Topeka (Kans.), succeeding Margaret Poindexter, also a student of Rudolph Reuter. The Chicago Musical College School of Dancing gave a program of diversissements under the direction of Mae Stebbins Reed in Ziegfeld Theater, Saturday morning.

#### AMERICAN CONSERVATORY NOTES.

That the engagement of the world famous artists, David Bispham and Josef Lhevinne, as guest artists for the summer term of the American Conservatory is attracting a great deal of attention, is well proven by the large number

of inquiries already received, although the advertising has hardly been started. The master classes will be held from June 27 to August 6.

Gabriel Dunkelberg, artist-pupil of Heniot Levy, is now head of the piano department in Oregon Agricultural College, Corvallis (Ore.). The classes in toe and aesthetic dancing at the American Conservatory, are having another successful season. The students will appear in a special dancing demonstration on Saturday afternoon, February 26, at Kimball Hall.

Advanced pupils of Louise Robyn, Karleton Hackett and Ramon Girvin presented the regular weekly recital at Kimball Hall, Saturday afternoon, February 5.

Fanfares are accorded artists only on rare occasions. One of these was at this week's orchestral program and the artist thus honored was Alfred Cortot, whose appearances in this vicinity in the past few weeks have been numerous and have won for him a most enviable place in the hearts of music lovers. Truly, after having heard Cortot's magnificent rendition of the Rachmaninoff D minor concerto, there can be no doubt but that he is a great artist. He has everything in his favor and everything with which he has been endowed is imbued in his playing—therefore, it is piano playing of a brilliant order. His success amounted to a veritable ovation. Not all the glory was Cortot's, however, for the Chicago Symphony Orchestra played no small part in the success of the concerto by its splendid accompaniment. Another highlight of this program was the interpretation of the Brahms C minor symphony, which was done in true virtuoso style by Conductor Stock and his musicians. There was wild enthusiasm and lusty shouts of approval after this stupendous reading. Chicago recognizes now, probably more than ever, what a really remarkable orchestra is its own.

JEANNETTE COX.

## MUSIC IN THE DALLAS

### PUBLIC SCHOOLS

(Continued from page 30.)

concert featuring the municipal chorus and orchestra. Through the courtesy of Mesdames McDonald and Mason special concessions were made regarding attendance at the performances of the Scotti Grand Opera Company, and especially for "Il Trovatore." To stimulate attendance and concentration and a thoughtful hearing of the opera, the Supervisor offered a cash prize for the best essay on "My Impressions of the Opera." A total of 192 papers were turned in and a committee awarded the prize to Sarah Abramowitz, aged thirteen, pupil of John Henry Brown School. Honorable mention was given seven other children. Hundreds of children took advantage of the offer—Reagan School having eighty-five in attendance at "Il Trovatore," the opera chosen for the children to witness. All of the performances had some children present.

"This was the first opportunity that most of the children had ever had to attend grand opera. There has been opera in Dallas previous to this but no inducement had been offered to children. They knew theoretically what opera meant but this was the opportunity to learn by observation just what it was like. There are interesting stories connected with getting the necessary amount for a ticket and carfare, for in many instances parents were unable to provide it. The pluck and ambition of the youngsters arose to the exigencies of the occasion. One boy in a certain district earned his by selling papers one afternoon. His capital consisting of one nickel bought five afternoon papers. He sold these out, reinvested and reinvested, until the necessary sixty cents for ticket and carfare were made. He went home a happy boy that evening and a happier one the evening of the opera. His eyes and face fairly sparkled with excitement and pleasure as he recounted to his teacher next morning the experience of attending grand opera for the first time.

"A point I note is that, although the children admired the beauty of 'Leonora' and her clothes, still they were able to ignore the habiliments of the gypsy and admire and enjoy her wonderful singing and acting. To me, this shows that the children were viewing the production on its merits not only as it appealed to the eye but from a musical and dramatic point of view as well. Almost every child made this comment, hence it proves to me that they were thinking. It seems to me that as a rule children would have been carried away by pretty things and because of Azucena's shabby dress and part would overlook her splendid singing and acting. Don't you think so? Another thing that impressed me in looking hurriedly over the papers was that the children did not think of the singers as the actors as Jeanne Gordon, etc., but as the people of the opera. Only in very few instances do they speak of them except as Azucena, Manrico, etc. The average adult opera and concertgoer goes to see the singers, not the characters in the play. The prize essay follows:

#### "WHAT I THINK OF 'IL TROVATORE.'"

[By Sarah Abramowitz, thirteen years old, of the John Henry Brown School, Dallas, Texas.]

I had never read the story of "Il Trovatore," and had only heard our teacher tell part of it to our room. I started to read it before I went to the opera, but decided to wait and see how closely I guessed the story from the music.

Where I was sitting, there were a good many children, and by frequently hearing them talk about the opera it helped me to understand the story.

By the scenery, which seemed so natural that it looked real instead of being make up, I could tell exactly what place they were supposed to be. The orchestra music, instead of seeming to be something to make the singing prettier, seemed to me to be one of the biggest parts of the opera. If the orchestra had not played, it would have seemed as though one of the leading actors were missing.

I tried shutting my eyes to see what kind of picture I could make in my mind from the music, and although I could not see the play, I could tell when the three qualities—sadness, gladness and anger—came in.

The acting was so natural that it seemed as though it was being lived instead of played.

Although the singing was in some foreign language, the different qualities of voice, the acting and the scenery made it seem a picture without words.

I would not have enjoyed it half as well if it had been in our language, because the words would not have sounded so pretty, and I would have tried to catch the words rather than listen to the music.

In Act IV, first scene, when Leonora was singing to Manrico, his voice seemed to come from up high as though he were really in the tower.

I liked "Home to Our Mountains" best. One reason was because I had heard it so many times that it made it more beautiful in the opera. Tears gathered in my eyes because it was so sad and still so beautiful.

I am sure that I enjoyed this opera more than seeing two or three picture shows, which would have cost just as much, if not more, and I would not have gotten the beautiful thoughts that I got out of this beautiful opera.

## "MEN ARE BORN PESSIMISTS"

(Continued from page 38.)

"Yes, I know they say that, but I am firmly persuaded that is not what they think, which is much more important."

"Well, perhaps you're right. Men are born pessimists, in my opinion, and I suppose it is only natural for us to be dissatisfied with the way things are now."

"Cheer up! One of the results of the war which is clearly evident is the truth of the old saying that 'right makes might,' and not the reverse, as Jerry would have you believe."

"I'll bear that in mind after this, when I'm inclined to feel a bit 'down at the mouth,' and please don't think I'm a Bolshevik, which I'm afraid you will after some of the things I said, for I am not that above all else."

Whereupon a discussion ancient that dogmatism was launched, which was only interrupted by the appearance of another visitor.

"But whatever pessimism I may feel in connection with the welfare of the world in general, my own season looms up in most optimistic fashion, so don't worry about me turning Bolshevik."

H. R. F.

## Grainger with Philharmonic February 13

On Sunday afternoon, February 13, Percy Grainger will be the soloist at the concert of the New York Philharmonic Society, Josef Stransky conductor, in Carnegie Hall, on which occasion he will play Saint-Saens' G minor concerto. He played this same concerto in Boston on December 31 and January 1 with the Boston Symphony Orchestra, scoring a tremendous success. Philip Hale, H. T. Parker, and other well known Boston critics were lavish in their praise of Percy Grainger's playing of this work.

## Concert at Blind Institute

On Wednesday evening, February 2, a concert was given at the New York Institute for the Education of the Blind. The artists appearing were Alice S. Godillot, soprano; George Macnoe, tenor; Haydeh Shepard, cellist; Meta Christenson, contralto; Lyman Wells Clary, baritone, and Bassett W. Hough, accompanist.

## Alda Engages Flint as Accompanist

Frances Alda has engaged Theodore Flint, accompanist of the late English tenor, Gervase Elwes, for the remainder of this season, which includes her trip to the Pacific coast.



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## TRI-CITIES BUSY PREPARING FOR N. F. M. C. BIENNIAL

Headquarters of Next June's Biennial Convention to Be the Hotel Blackhawk—Many Interesting Attractions Being Prepared

Davenport, Iowa, January 21, 1921.—The tri-cities (Davenport, Iowa; Rock Island, and Moline, Ill.) are hanging their latch-keys to welcome the National Federation of Music Clubs in the biennial of next June. Headquarters of the convention will be at the Hotel Blackhawk, Davenport, Iowa's largest hotel, where the executive committee will be the guests of the convention. The various sessions of the convention will be at Augustana College, Rock Island, and the out-of-door fetes will be put on at Black Hawk's watch tower, a pleasure park in the suburbs of Rock Island.

Granted the convention, because of its splendidly organized clubs, and for its reputation for doing big things in the music world, the Tri-city Musical Association is rapidly planning the convention. Already the decoration committee is at work arranging for an extensive decorating scheme in the business districts of the three cities, and for an elaborate decoration of the college buildings at Augustana college. Members of the Musical Association's decorating committee are being assisted by the Tri-city Art League in planning a uniform scheme for the three cities.

Augustana College affords an ideal location and very adequate facilities for the convention sessions. Situated high on a bluff, within fifteen minutes distance of the business district of Rock Island, the school commands a view of the Mississippi River, the government arsenal, and also of Davenport. All the college buildings are to be thrown open to the convention guests.

The main auditorium, with a seating capacity of 2,500, will be used for the musical contests of the biennial and also for the general sessions. Two smaller auditoriums, with capacities of 1,000 and of 500 will also be available for contests. Two pipe organs, one of which is in the college chapel, are also offered to the convention.

The library, in the Denkman Memorial building, is most appropriate for conferences and round table gatherings,

and adjoining class rooms will be used for committee meetings. Throughout the Tri-cities, school and college dormitories are to be opened to the visiting delegates, those at Augustana college and the Immaculate Conception Academy, Davenport, being included.

Mrs. J. J. Dorgan, president of the Tri-city Musical Association, is chairman of the biennial board and preparations for the convention and the organization of its various phases is going on under her direction. Schools, musical clubs and civic organizations of the community, as well as the Tri-cities' greatest boast—its symphony orchestra—are now co-operating to place the 1921 musical biennial among the big musical events of the world of the present day.

Members of the executive committee of the National Federation of Musical clubs, who are to lead in the biennial work are: Mrs. F. A. Sieberling, of Akron, Ohio; Mrs. William A. Hinkle, of New York; Mrs. Fredrick W. Abbott, of Philadelphia; Mrs. Oscar Huntley, of Birmingham, Ala.; Mrs. Frances E. Clark, of Philadelphia; Mrs. David Allen Campbell, of New York, and Mrs. Worcester R. Warner, of Tarrytown, N. Y. M. M. K.

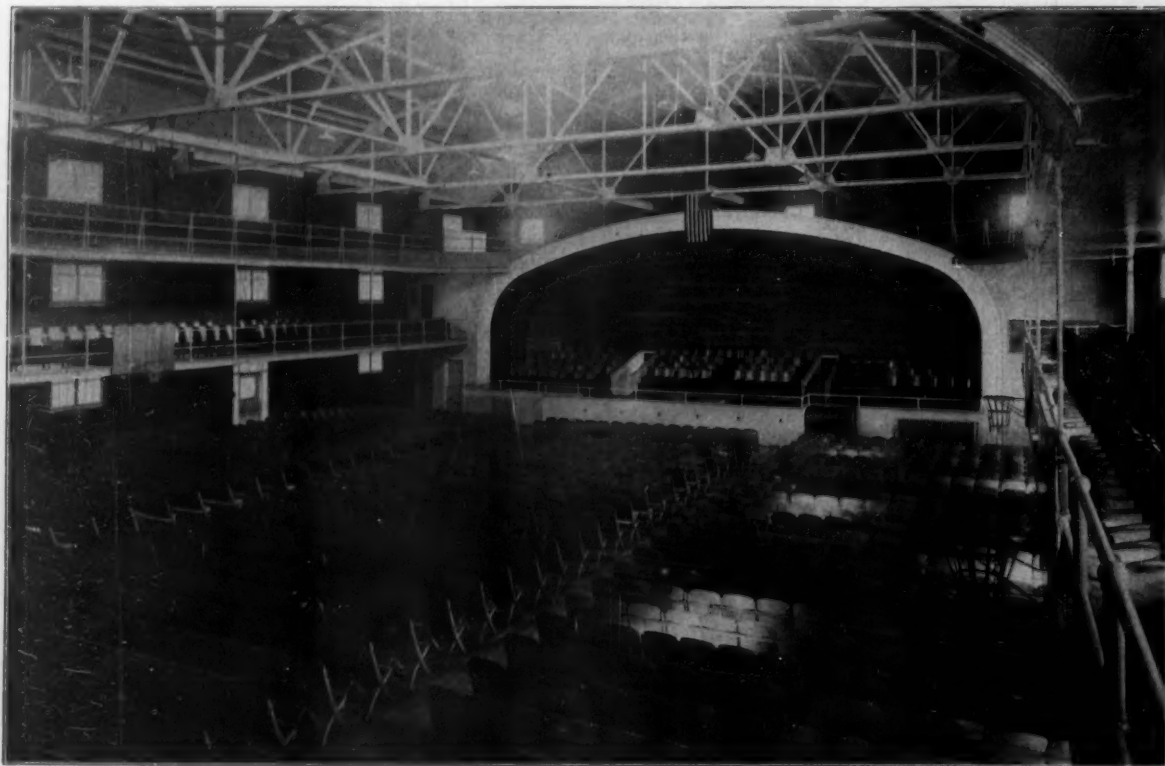
### Two American Institute Recitals

An unusually large and appreciative audience filled the recital hall of the American Institute of Applied Music on the evening of January 28 when McCall Lanham presented his pupil, Gwilym Anwyl, tenor, in a song recital, assisted by Samuel Prager, pianist, pupil of Kate S. Chittenden. Mr. Anwyl showed a wide range in his program, turning with ease from the classic selections of Handel to modern compositions of the Romantic school. He gave especial pleasure in a group of songs by Campbell-Tipton and in a Welsh song by Davies. The audience was generous and enthusiastic in its applause, calling Mr. Anwyl back many times. A very considerable contribution to the suc-



MRS. J. J. DORGAN,

President of the Tri-City Musical Association, who is chairman of the biennial board of the National Federation of Music Clubs.



INTERIOR OF AUGUSTANA AUDITORIUM, ROCK ISLAND, ILL.,  
Where the biennial contests and general sessions will be held next June.

Swan" given by Pavlowa. The orchestral accompaniments were rendered under the direction of Theodore Stier.

### FINAL WILEY CONCERT.

The Alfred Wiley series of concerts for the season closed on January 14 with the presentation of a program by the following artists: Raoul Vidas, violinist; Merle Alcock, contralto; George Copeland, pianist, and Mr. Adelphi, accompanist. Although the program was extraordinarily long, yet the audience was delighted throughout and vigorously called for encore numbers.

Miss Alcock's gracious manner on the stage supplements her remarkably brilliant and beautiful voice in creating the impressions she makes with her audiences.

Mr. Copeland's interpretations of Debussy and Spanish dances were thoroughly enjoyed by the large audience, and he was recalled many times.

Mr. Vidas plays with a tone that is firm and beautiful in quality and his technic is fluent. He expresses a feeling of true poetic sympathy with his work as well as the insight and feeling which marks genuine talent. Mr. Adelphi's accompaniments were good.

Mr. Wiley is indeed to be congratulated on his series of concerts this season and the people of Huntington appreciate the effort of giving them the best that can be had.

### NOTES.

Marguerite Neekamp-Stein sang at a reception given at the Farr on the afternoon of January 11 by Mrs. Harvey T. Lovett, Mrs. Frank Mann, Mrs. Bruce Burns and Mrs. George Cory Adams. Aurora Leedom was the accompanist.

On the evening of January 11, Edwin M. Steckel, organist at the First Presbyterian Church, gave an organ recital, assisted by Rose Becher, violinist, and Belford Cheadle, baritone. A varied program was very much enjoyed by all present. N. S.

### Postponed Scholder Recital, March 1

Harriet Scholder's piano recital, postponed on account of an accident to her finger, will take place at Aeolian Hall on Tuesday evening, March 1. She will play the same program.

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cess of the evening was to be found in the artistic and masterly playing of William Fairchild Sherman, who acted as accompanist, and to whom Mr. Anwyl expressed himself as deeply indebted.

Samuel Prager played selections of Mozart and Haydn with his usual facility and grace, ending with the Schubert-Tausig "March Militaire." Miss Chittenden asked the indulgence of the audience on behalf of the young pianist who had been ill all the week. He was greeted with warm applause from his many friends.

### HUNTINGTON, W. VA.

(Continued from page 39.)

Church, under the baton of Hosford Plowe, conductor. The ensemble was very good, especially so in Chadwick's "The Pilgrims," in which the society was assisted by Edwin M. Steckel, organist, together with the accompanist, Aurora Leedom. The soloist of the evening was Mary Kaufman-Brown, soprano, of Cincinnati, Ohio. Her numbers were thoroughly enjoyed by the audience.

### PAVLOWA AND HER COMPANY.

The appearance here, on December 17, at the Auditorium, of Anna Pavlowa and her ballet brought out a large audience to enjoy the performance. The program was varied and of much interest. Especially beautiful was "The

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## ACROSS THE COUNTRY

**Adrian, Mich., January 21, 1921.**—Work of the Adrian College Conservatory is being broadened to include classes in violin, the psychology of the musical listener, and advanced work in vocal instruction. Minnie Kellogg Larned, of Detroit, who has been associated with the college for many years as student, director and instructor, has returned from an extended trip abroad and will resume her classes in vocal instruction at the beginning of the new term. She will be in the city two or three days out of each week. She has been connected with the voice department of the Adrian College Conservatory since 1909. The conservatory announces a violin sonata recital by Zusman Caplin, of Detroit, to take place early in the new term. Mr. Caplin, who is a member of the Detroit Symphony Orchestra, is teaching at the Detroit Conservatory and an effort is being made to have him come to Adrian twice a week for classes during the new term.

Piano classes will be continued by Prof. Harrison D. Le Baron and Minnie Stowell Wallace, of the college conservatory. Professor Le Baron announces a class in the psychology and esthetics of the musical listener, a class for adults meeting once a week.

The Sunday vesper organ recitals, which were given last fall, will be resumed in the spring.

**Baltimore, Md.**—(See letter on another page.)

**Bellingham, Wash.**—(See "Music on the Pacific Slope.")

**Berkeley, Cal.**—(See "Music on the Pacific Slope.")

**Binghamton, N. Y., January 19, 1921.**—Three hundred men and women, appearing in the concert and minstrel performance of the Endicott-Johnson Corporation, demonstrated that a year's training can develop in any community a group of singers capable of doing excellent work. Most of the songs were the kind called "popular." But the quality of the voices of the soloists and the general excellence of the mixed chorus proved that the singers were capable of classical numbers. The entertainment was presented four times to a capacity house. Among the soloists was Nina Lenz Bateman.

**Boice, Idaho.**—(See letter on another page.)

**Boston, Mass.**—(See letter on another page.)

**Burlington, Vt., January 14, 1921.**—Kenneth Forbes, cellist, and Hannah Gove, violinist, gave the second number in the course of the Athena Club recently, with Mrs. Walter H. Crockett of this city as accompanist.

Ruth Bangaman Herman, wife of Capt. Harrison Herman of Fort Ethan Allen, gave a charming program of music for the piano before the Klifa Club on January 13, and met with fine success.

The Choral Union is preparing for a performance of "The Mikado" in the spring.

Ella Brownell, former supervisor of music at Lakewood, N. J., and at Rutland and St. Johnsbury, Vt., was married here after Christmas to Frank L. Cain, of Newark, N. J. For two years the bride has been in the educational department of the Victor Talking Machine Company.

The New York Philharmonic Orchestra is to make an appearance at the University of Vermont gymnasium on June 4 under the local management of A. W. Dow.

**Charleston, S. C., January 25, 1921.**—Efrem Zimbalist who appeared in the Sunday series of the Charleston Musical Society, January 16, gave an interesting although not very happy chosen program. The audience, however, waxed most enthusiastic ere the close of the concert and demanded many encores. Perhaps the best liked numbers on the program were the "Vivace," by Haydn-Auer, and the andante cantabile, Tschaiowsky-Auer, the former given with that surety of intonation characteristic of this artist, and the latter with a tone of luscious beauty. Emanuel Balaban accompanied admirably.

The Musical Art Club having moved into its new room, celebrated the event on January 18 with a concert of old songs in which the local members of the club participated. The club is to be congratulated upon its new quarters, which are not only most attractive but far superior to the old ones and its members will doubtless make good use of their privilege of giving recitals there.

**Charleston, W. Va.**—(See letter on another page.)

**Chicago, Ill.**—(See letter on another page.)

**Cleveland, Ohio.**—(See letter on another page.)

**Connersville, Ind., January 18, 1921.**—The Presbyterian Choir under the direction of Natalie Hubbell, who is also organist, presented "The Nativity" on the Sunday afternoon before Christmas. The soloists were Lois Campbell, soprano; Mrs. Alonzo Smith, contralto; William Shea, tenor, and Maurice Lucas, bass.

A. A. Glockzin, supervisor of music in the public schools, attended the National Music Teachers' convention in Chicago during the holidays.

Mrs. Edgar Stillman-Kelley gave a lecture-recital at Elmhurst School for Girls about the middle of December.

The Central Christian Church Choir, under the direction of Maurice Lucas, presented the sacred cantata, "The New Born King," by Loveland, the Sunday evening before Christmas. The soloists were Anna Harrell-Miller, soprano; Elizabeth Brand, contralto; Ralph Runyan, tenor, and Maurice Lucas, bass.

The children from all the grade schools sang Christmas carols on the high school campus on Sunday afternoon before Christmas.

Audrey Ogle has been appointed organist and director of the First Presbyterian Church Choir, to succeed Natalie Hubbell, who is spending the winter in the West.

Rowena Rosendale Fruth, pianist of this city, gave a lecture-recital at Elmhurst School for Girls on Monday afternoon, January 17. This was one of a series of five recitals which Mrs. Fruth is to give. She gave a very interesting account of the life and work of Liszt, after which followed a program of representative etudes and rhapsodies.

A concert consisting of Christmas carols and anthems was given in the High School Auditorium on the Sunday afternoon before Christmas by the Chaminade Gaynor and Glee Clubs, under the direction of A. A. Glockzin.

The First Methodist Church Choir, under the direction

of L. V. Hegwood, presented "The Messiah's Coming" Sunday evening following Christmas. The soloists were Mrs. C. E. Walden, soprano; Mrs. Neff Ashworth, contralto; L. V. Hegwood, tenor, and Henry Miller, bass.

The third number of the People's Music and Lecture Course was given on Friday evening, January 14, at the Central Christian Church before a very large and enthusiastic audience. The artists were Dan Beddoe, tenor, and Lucile Wilkin, pianist of this city. Mr. Beddoe sang "Love Sounds the Alarm," by Handel, and groups of Old Welsh and modern American songs. He was particularly pleasing in his Old Welsh group. Miss Wilkin played a group of Chopin etudes and the "Novellette," by Schumann.

**Davenport, Pa.**—(See letter on another page.)

**Delaware, Ohio, January 8, 1921.**—Second in the series of faculty concerts of the music department given this year at Ohio Wesleyan University was the worth while and interesting piano and voice program offered at the University, January 4. The audience, made up of townspeople and students, was enthusiastic in its reception of a program which included Mozart, Mendelssohn, Schubert, Brahms and modern composers. Albert Sievers, of the piano department, and Parvin Witte, of the voice department, were in charge of the program.

**Denton, Texas, January 17, 1921.**—Among those who are aiding materially in the upbuild of musical life in Denton is Harry E. Shultz, baritone, director of the voice department at the College of Industrial Arts. Each year Mr. Shultz gives a public recital which attracts widespread attention locally. At the recital which he gave, November 15, he presented an entire program in English, assisted by Ellen Munson at the piano. His enthusiastic audience testified to its pleasure by recalling him countless times and insistently demanding more.

**Denver, Colo.**—(See letter on another page.)

**Detroit, Mich.**—(See letter on another page.)

**East Liverpool, Ohio, January 20, 1921.**—An appreciative audience heard Laura Littlefield, soprano, and Alice McDowell, pianist, in a joint recital January 17 in the Ceramic Theater. Miss Littlefield pleased with several solo numbers, while Miss McDowell, whose home is in Boston, thrilled her listeners with her performance at the piano.

**Enid, Okla., January 10, 1921.**—A ladies' quartet from Phillips University, consisting of Hallie Dea Jeffries, Estella Bonham, Lucile Downs and Willa Maude Harris, gave a most interesting folksong program in costume at Elks Hall, December 17. Miss Bonham represented English folk songs; Miss Downs, Italian folk songs; Mrs. Harris, French folk songs, and Mrs. Jeffries, Irish folk songs. The closing group of the program was made up of American folk songs given by the quartet. The program closed with plantation melodies. Epta Beach, accompanist, gave splendid support and was a very potent factor in the success of the evening. Mr. Bliss added a few introductory remarks regarding the origin of the folk songs which made the numbers more interesting.

December 19, the First M. E. choir, consisting of fifty-five voices under the direction of Samuel G. Hart, gave Schaefer's Christmas cantata, "The Hope of the World." The ensemble was very good.

The Philharmonic Society is studying "The Creation" (Haydn), and "Bohemian Girl" score has arrived and work will commence on that right away. These are to be given during May Festival week.

**Fort Smith, Ark., January 15, 1921.**—On December 30 Frieda Kusenitt Frantz entertained her pupils and their friends with a Christmas party and recital at her home.

Albert Spalding, with Andre Benoist, accompanist, appeared in recital at the High School auditorium on December 31. Mr. Spalding gave an evening of pleasure that will not soon be forgotten. His unaffected manner, splendid technic, superb musicianship and gracious response to applause won the genuine admiration of everyone present. His program included the sonata in D by Corelli and adagio and fugue from Bach's G minor sonata (for violin alone); Wieniawski's concerto in D minor, and a group of five shorter numbers by Chopin, Kramer, Brahms and Sarasate. The audience refused to leave as long as there was any possibility of a reappearance, and Mr. Spalding very generously gave several extras.

The Washington University Glee and Mandolin clubs gave a varied and interesting program at the High School auditorium January 3. The concert was under the auspices of the local Boy Scouts.

**Garden City, L. I., January 20, 1921.**—The fourth and last of the winter recitals under the auspices of the St. Mary's Cathedral School, Garden City, will be given on Friday evening, January 21, at the Garden City hotel concert hall by David Bispham, baritone, assisted by Emily Harford at the piano. Mr. Bispham's program will include operatic selections, classics and America songs, with a recitation to music. By request he will sing "Danny Deever."

Other artists who have appeared in this series of recitals include Doris Madden, Australian pianist; Winston Wilkin, American violinist, and Mary Mellish, soprano of the Metropolitan Opera Company. Patrons of the venture to make Garden City the musical center of Long Island

gave Mrs. Victor Newton such unanimous support as to assure another series next fall, and perhaps several other recitals during the coming Spring.

**Grass Valley, Cal., January 5, 1921.**—The Shirley Concert Company appeared at the Auditorium, December 28, and was greeted by an immense audience. The company included Mr. Shirley, saxophone soloist, an artist of exceptional ability, who, in addition to being an excellent saxophone soloist, also demonstrated remarkable skill and technic on a number of other instruments. Mrs. Shirley, violinist, and Miss Metcalf, pianist, also appeared on the program.

A cantata was rendered at the Congregational Church, on January 2, under the auspices of the church choir. The work was "The Messiah's Coming," by H. Wildermere. The concert was enjoyed by an unusually large audience, those appearing on the program being Mrs. Boise Crispin, Oakley Johns and Louis W. Hooper, Chester Prisk, Miss Phillips, Mr. Fuller, and Mr. and Mrs. A. G. Chagwiddan.

The Methodist Choir gave its annual New Year's concert at the Methodist Church, on January 2. Solos, trios and duets were rendered by Muriel Hocking, James Crase, W. T. George, John Thomas, S. L. Crase, Martha Brockington, Kate Adams, Reta Fuller, Bertha Fuller, Mrs. Leary, A. Phillips and R. H. Champion.

The custom of singing Christmas carols, which was introduced in Grass Valley by a colony of English singers many years ago, was observed as usual during the holiday season, and thousands gathered on the streets and at the churches to enjoy the oldtime carols. In addition to singing carols on the streets and appearing at the churches, the carol choir also gathered around the homes of sick people, visiting hospitals and other institutions, in order that everyone might enjoy the Christmas cheer.

**Greenville, S. C., January 21, 1921.**—Efrem Zimbalist, violinist, appeared in Textile Hall, January 19, before a capacity house. His flawless playing, graceful, unaffected, quiet, dignified way of handling his instrument, completely captured his hearers and a half dozen or more encores were demanded. He played for the first time in America the McKenzie suite "Pibroch," also "A Dream," by Foch. These numbers were well received, in fact the second named had to be repeated. Emanuel Balaban added much to the success of the evening with his capable accompaniments.

The Tollefsen Trio appeared at the Grand Theater on January 20, under the auspices of the Greenville Lyceum and Artists' Association. Greeted by a packed house, its success was well marked and the players were recalled time and again.

"The Japanese Girl," an operetta in two acts, by Charles Vincent, was recently given by sixty girls from the voice department of the Greenville Woman's College, at the Grand Theater, under the direction of J. Oscar Miller.

**Hampton, Va., January 11, 1921.**—Eugene Mars Martin, violinist, and David I. Martin, Jr., cellist, assisted by Hazel Thomas, pianist, and the Hampton Institute Girls' Glee Club, gave a concert recently at Odgen Hall, Hampton Institute. On the program were compositions by Vitali, Brahms, Chopin, Goltermann, Popper, Dett, Kreisler, Sarasate, Saint-Saens, Godard and Bazzini.

**Huntington, W. Va.**—(See letter on another page.)

**Kalamazoo, Mich.**—(See letter on another page.)

**Kansas City, Mo.**—(See letter on another page.)

**Lima, Ohio, January 16, 1921.**—Arthur Shattuck, pianist, presented a splendid program in Memorial Hall, January 10. His clean-cut technic and highly refined interpretations won for him many admirers. Notable on his interesting program were three numbers by Palmgren—"The Swan," "The Bird Song" and "The Sea"—"Reflets dans l'eau," by Debussy; "When One Hears an Old Music Box," by De Severac; impromptu, No. 3, by Schubert, and "Variations Serieses," by Mendelssohn.

The monthly matinee recital of the Woman's Music Club was given in Memorial Hall, December 16, under the direction of Mrs. Forster Robinson and Mrs. Meilly.

A lovely Christmas vesper service was heard December 19 in the Market Street Presbyterian Church. The church quartet participated.

"The Messiah," under the direction of Mark Evans, was sung by the choir of Trinity Church, December 26.

Mrs. Harold B. Adams, Bluffton, gave a most interesting lecture for the Etude Club, January 11. Her subject was "The Variation Form." Others appearing on the program were Mrs. John Carnes, Mrs. John Urfer and Leona Feltz. Mrs. Urfer has just returned from New York, where she has been studying with Percy Rector Stevens.

Mary Katherine Roby, Esther Lynch and Margaret Gregg, students at the Chicago Musical College, were heard in various programs given during their holiday vacation here.

Paula Deering, Chicago, and Gail Watson Cable, Canton, were guests of Rhea Watson Cable during the holiday season.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Lindsborg, Kans., January 3, 1921.**—The Zoellner String Quartet will open the Kansas State Music Teachers' Convention to be held here, March 2, 3, 4, and 5, with a concert. The following evening the Kansas chapter of the American Guild of Organists give the program, and on Friday evening the Lindsborg Choral Society of 500 voices will render a few selected numbers from Handel's "The Messiah," with Kansas talent as soloists. Several musical programs by members of the association, besides round

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tables, lectures and demonstrations, will feature the convention. The public school music supervisors of the state will also hold sessions.

The Conservatory Chorus, assisted by the Bethany Orchestra, gave a concert in the College Auditorium, November 21. Grieg's "Olav Trygvason," for mixed chorus and orchestra, was the principal number of the evening, and was given a splendid rendition. Elsie Thrasher, Adeline Bradley and Benjamin Tilberg, advanced students of the Conservatory, carried the solo parts and did remarkably well. The ladies sang the "Spinning Chorus," from Wagner's "Flying Dutchman," in good style. The orchestra rendered three numbers with fine ensemble and shading. Hagbard Brase, as director of the three organizations, evinced the same thorough musicianship as usual.

Nelle Bryant, Arthur Uhe and George Riecks appeared in recital in the College Chapel, December 6. Miss Bryant gave a group of romantic songs, also the aria "Il est doux, il est bon" from Massenet's "Herodiade." She possesses a large, brilliant soprano voice and interpreted the various styles in a most satisfactory manner. Mr. Uhe contributed an adagio by Max Reger which was rendered with fine tone and good taste, and followed with the twenty-fourth caprice by Paganini-Kross, played with virtuoso command of technical difficulties. Mr. Riecks gave two groups and repeated the success of his former appearance, the principal numbers being "The Erlking" by Schubert-Liszt, and "Eroica" from the "Transcendental Etudes" of Liszt. His playing is finished and musical. Oscar Thorsen, accompanist of the evening, did excellent work. Throughout the program the audience was very appreciative and demanded several encores.

Harold Henry, of Chicago, gave a recital in the College Chapel, November 19. He presented a big program of much variety. The Celtic sonata, by MacDowell, towered above everything else, both in delivery and the profound impression it left with the audience. He was recalled many times and added several interesting numbers.

November 4, Lindsborg and vicinity had the opportunity of hearing a harpsichord recital for the first time. Frances Pelton-Jones, of New York, appeared in a program of old classics. The program was interesting and instructive from a historical point of view, besides being an artistic novelty.

David Bjorling and sons from Stockholm, Sweden, who have been giving concerts in the Lutheran churches of this country during the past year, gave a very unusual concert in the College Auditorium, November 8. The boys' ages are six, eight and ten, and they sing difficult part songs and solos remarkably well. They began their training at three years of age with their father, who is an opera singer and teacher of voice. Mr. Bjorling contributed a few arias from standard operas which were well received.

December 14, Powell Weaver, of Kansas City, dedicated the new organ recently installed in the Messiah Lutheran Church. The program was of a high order and splendidly performed. He was ably assisted by Nelle Bryant, soprano, and Arthur Uhe, violinist.

Ellen Strom, head of the children's piano department, gave a very interesting demonstration of this work in the

College Chapel, November 13. Children from five to fourteen years of age took part. The most modern educational methods are employed, based upon the best authorities on child music study. This department is growing rapidly.

Mrs. Arthur Lundgren, who is at the head of the public school music department, reports that every member of last year's graduating class is holding a position as supervisor of music in high schools.

Several teachers and students of the college recently attended "Il Trovatore" given by the San Carlo Opera Company at Salina.

Dr. Ernst F. Pihlblad, president of Bethany College, together with Pihlblad, accompanied the Chicago Choral Society on its tour through Sweden last summer. Dr. Pihlblad had been chosen official speaker of the Choral Society, and, upon their arrival in Stockholm, he was knighted by the king of Sweden in recognition of the prominent part he has taken in the education of the youth of Scandinavian parentage in this country.

Memphis, Tenn.—(See letter on another page.)

Miami, Fla., January 14, 1921.—The Polk Music Club was entertained delightfully at the residence of Grace Porterfield Polk recently. Plans for the season programs were discussed. An additional attraction was the presence of Mrs. Shelly Porter, who will introduce choral work and who led the club members in singing the national song, "We Sing to You, America." Corinne Fandel won favorable comment with her interpretation of polonaise in C sharp minor by Chopin, rendered in brilliant style.

Anna Van Gerow, talented soprano, charmed the guests at the Green Tree Inn, end of December, with a program which included Vanderpool's "Beneath the Autumn Moon," Elliott's "Spring's a Lovable Lady," Lehmann's "The Cuckoo," and Bond's "Just a Wearying for You."

The first of the series of Friday morning recitals by the Miami Music Club was held in the White Temple with Mrs. Eugene Romfh and Mrs. H. Pierre Branning in charge. Mrs. Edwin Baker and Mrs. Ben Davis played an organ and piano duet, Mrs. Carl Mayer sang "Villanelle" Dell'Acqua, Dorothy Dean played Jensen's "Murmuring Zephyrs," Adelaide Clark sang "At Night" by Rachmaninoff, and her sister, Eleanor Clark, played Liszt's etude in D flat. A very interesting sketch, "Musical Appreciation," was read by Mrs. H. D. Taylor.

The "Troubadours," led by Robert Louis Zoll, visited many homes on Christmas Eve, singing lovely Christmas carols. These Yuletide singers, with sweet, rich and clear voices, spread the spirit of the season throughout the city.

At the annual banquet of the Woman's Club, at Royal Palm Hotel, Portia Powers sang "The Star," "The Birthday" and "Down in the Forest." Mrs. D. V. Godard presided at the piano. Blanche Jennison played two violin solos, Olive Dungan accompanying. Bessie Mackay Long sang her own composition, "The Mocking Bird," which brought forth prolonged applause.

Last week the first of the series of tourists' concerts was given at the White Temple before a large audience. Florence Pauly, formerly soloist with the London Symphony Orchestra, was the pianist; Percy C. Long, baritone, and Portia Powers, of London, soprano, were the singers of the evening. Mrs. Edwin Baker and Amy Rogers Davis played an organ and piano duet.

A new singer is welcomed by music lovers in the person of Mme. A. A. Kurfess, mezzo contralto, from Philadelphia. During the war Mme. Kurfess sang in the Y. M. C. A. camps in Europe, where her services were valued highly.

Through the influence of Grace Porterfield Polk an attractive feature has been added to the meetings of the Junior Music Club. She obtained the use of the Hippodrome on Saturday mornings, where the club meets now at 10 o'clock. After a short musical program a splendid moving picture is shown. The attendance is growing larger and new members added every week. The program last Saturday was rendered by two young artists, Adelaide and Eleanor Clark, assisted by little Virginia Clark, aged six years, who sang "Swing Low, Sweet Chariot."

The pupils of Rose Grimm gave a recital at her residence last Thursday. Mrs. John Livingston sang a group of lovely songs by special request.

The monthly musical service by the choir of the Presbyterian Church proved one of the best ever given by this organization. Leon L. Handzlik, cornetist in Pryor's Band, assisted. Solo parts in the anthems were sung by Mrs. Eugene Romfh, soprano; Mrs. John Livingston, contralto; Percy Long, baritone, and Louis D. Gates, tenor.

The Miami Music Club on Friday morning heard an excellent program presented by Margaret and Armine Denicke, Frances Tarbeaux, Bessie McK. Long, Grace Porterfield Polk, Florence Pauly, Mrs. John Graham, Vilona Hall and Miss Locke T. Highleyman.

Minneapolis, Minn.—(See letter on another page.)

Missoula, Mont., January 7, 1921.—The Missoula Choral Society made its first bow to the public last Sunday afternoon at the Liberty Theater when it presented "The Messiah" to a crowded house. The chorus of more than 100 voices gave its numbers with a precision and effect that was remarkable considering the length of time the chorus has been at work on this oratorio. The fact that a great many untrained voices are in the society and that a great number have never done chorus work before makes the rendition of Sunday afternoon especially gratifying. Director Abernathy is a man of wide experience and unusual ability. Sunday afternoon's performance proved his exceptional skill as a director and the large audience was most liberal in its appreciation. The performance is generally conceded to have been one of the best that Missoula music lovers have ever heard here. The recitatives and arias were taken by Mrs. T. M. Pearce, Mrs. Harold High

and Zona Shull, sopranos; Mrs. R. A. Canfield, alto; W. E. Morris and Quincy Scott, bass, while Mr. Abernathy sang the tenor solos. The orchestra which assisted with the accompaniments did excellent work, while Mrs. Swango at the piano deserves especial credit for her share in the success of the performance.

Plans are now being laid for a big spring festival, the first of its kind ever given in this part of the state. For this the local society is at work on Haydn's "Creation" and Cowen's "Rose Maiden." With the city thoroughly awake to its musical possibilities the effect on the community is making an impression that promises great things for the future.

Mt. Pleasant, Iowa, January 2, 1921.—Students of Iowa Wesleyan Conservatory presented a program of marked excellence on December 21. Bertha Yocum (who has adopted the original spelling of her surname "Joachim," in matters musical) presented several pupils in piano with her usual success, while numbers by pupils of Dean Elmer K. Gannett, in voice and organ, were received with great appreciation. Several of Dean Gannett's pupils have won considerable prestige for excellent public work.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Oil City, Pa., January 25, 1921.—Violet Bourne, of Chicago, artist pupil of Julie Rive-King, gave a delightful piano recital on January 7 before members of the Schubert Club. Outstanding numbers on her program were the overture by Bach-Saint-Saëns and the Liszt "Rhapsodie Espagnole," both of which she played with rare brilliancy; also works by Schumann, Chopin, Debussy and Ravel.

Omaha, Neb., January 4, 1921.—The third monthly music festival of the Cathedral Choirs took place on January 2 at Saint Cecilia's Cathedral. The program opened with an aria by Bach and the various choral numbers were from the works of Abt, Nanini, Adams, Novello, Handel, Sewell and Palestrina. Henry Moore, tenor, sang "Comfort Ye My People," from Handel's "Messiah." There were a number of organ solos by R. Mills Silby, organist and director of the choir.

Omaha, Neb., January 1, 1921.—The City Concert Club is still busily engaged in producing its free municipal concerts at the auditorium. The third number of the series was held recently and drew a large attendance. The Tangier Temple Band performed under the direction of Oscar Lieben. The Central High boys' and girls' glee club gave several numbers, directed by Carol Marhoff Pitts. The O. L. Rhoades Harmony Four contributed songs, and Romanians from the South Side gave folk dances and folk songs. Ethel Parsons sang "Lo! Here the Gentle Lark," with flute obligato. Hugh Wallace led the community singing.

James S. Colvin presented several of his piano pupils in three separate programs given in the Y. W. C. A. auditorium early in the present month. On the first two evenings Helen Gerin and Eleanor Allen appeared in individual recitals. The third program was given by Emily Phelps, assisted by Charles Zadina and Pearl Spearman.

An interesting song recital was given last week by advanced pupils of Louise Jansen-Wylie at the First Presbyterian Church. Assisting were the First Presbyterian Church quartet, and Louise Shaddock Zabriskie, organist. Irma Podolak Klapp was at the piano.

A most interesting announcement comes from Henry Cox to the effect that through the cooperation of many of the best professional musicians of the city, a symphony orchestra is in process of organization here. The plans contemplate concerts to be given on Tuesday and Friday mornings. By this means and by presenting programs of the best known and best loved orchestral numbers, Mr. Cox hopes to create general interest for the undertaking, so that it may be placed on a self-supporting basis from the start.

Louise Shaddock Zabriskie, A. G. O., gave her twelfth organ recital at the First Presbyterian Church on the afternoon of December 12, assisted by Louise Jansen-Wylie, soprano, and Mabel Woodworth Jansen, violinist.

Dudley Buck's cantata, "The Coming of the King," was given at the First Methodist Church last Sunday evening by the church choir under the direction of J. E. Carnal.

Paris, Texas, January 20, 1921.—Among the local musicians, Corinne Dargan-Brooks, organist and director at the Central Presbyterian Church, occupies a prominent place. An especially delightful program given under her direction was that of the Christmas service. Fine stained glass windows were illuminated from without, showing the "Tidings" and "The Manger" scene to those seated in the darkened church. In addition to several shorter numbers, Lansing's cantata, "The Star Divine," was given an excellent performance. The soloists were Mrs. Frank Fuller, Mrs. Frean Grimes, Mrs. Clay Bearden, Mrs. Brooks, Miss Morrow, Mignon Hogue, Frank Fuller and Frank Long. Other members of the chorus choir are Mrs. James Ritchie, Mrs. J. P. Amis, Mrs. L. C. Hill, Mrs. Eugene Atkinson, Katherine Hudson, Mrs. L. C. Mitchell, Mrs. Lemuel Prock, Marguerite Cox, Mary Record, Margaret Johnson, Mrs. Charlie Seavers, Mrs. Peyton, Eugenia Malone, Miriam Jones, Mrs. Hoyle Barr, Mrs. Clyde Lowry, Elizabeth McGuire, Felts Fort, A. G. Marple, L. C. Mitchell, George Allen, Leonard Kirkes and Lemuel Prock.

Philadelphia, Pa.—(See letter on another page.)

Providence, R. I., December 15, 1920.—There has already been a long list of famous artists to the credit of Providence this season. Local musicians have also added their bit and the result has been a brilliant season so far with more to come.

J. Sebastian Matthews, at Grace Church, has given two monthly musical services featuring ecclesiastical gems by American composer. The audiences have been large and the choir work of the best. Parker's "To Whom Then Will Ye Liken God," also "Now Sinks the Sun" (a cappella), William Dett's "Listen to the Lambs," D. S. Smith's "Great Peace Have They" and Burleigh's "Deep River" have been among the choir works and Edwin Shippen Barnes and Dr. H. A. Matthews have been featured in the organ recital numbers.

Eva Gauthier, mezzo soprano, made her first appearance before a Providence audience in Churchill House, and by her artistic interpretations of both songs and operatic arias won a decided success. Le Roy Shield played the accompaniments.

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and Joachim prizes at the Paris Conservatory and who was featured at the E. F. Albee Theater this season, gave a recital at the theater one afternoon following the regular matinee performance.

The Rhode Island Trio, consisting of Alexander Rihm, pianist; Wassily Besekirsky, violinist, and Jacques Renard, cellist, gave the first of a series of three recitals of chamber music in the rose room of the Churchill House. The audience was most appreciative and listened with rapt attention to the Brahms trio in C major, a trio in one movement by Novak, and Mozart's trio in G major.

A concert under the auspices of all the Swedish churches in Providence in honor of the seventieth anniversary of the appearance of Jenny Lind in this city, was given in Elks Auditorium on Tuesday evening. The Verdandi Male Chorus, under the direction of Oscar Elkeberg, Gladys Hedberg, soprano, of Waterbury, Conn., and Edith Ronbound, violinist, also a chorus of 100 mixed voices, gave a well chosen program. Noteworthy was the fact that the program was a reproduction of the Jenny Lind concert given in Howard Hall, this city, on October 7, 1850.

The Chopin Club, of which Mrs. Edgar M. Lowmes is president, gave its monthly musicale in Churchill House, Armistice Day, when a program in charge of Gertrude Joseffy, chairman; Frances Waterman, and Margrette Gardner was admirably presented by several of the club members. Jessie Bagley, contralto, sang a group of songs with rare beauty of voice, and Jane Bodell, soprano, was also pleasing in her numbers.

The Chaminade Club observed its annual gentlemen's night by giving a musicale at the Providence Plantation Club on Wednesday evening, the soloists being Geneva Jefferts, soprano; Amey Ward Durfee, contralto; Mildred Mathewson, pianist, and Katherine Reed Vining, cellist. Miss Jefferts gave a musically interpretation of "Vissi d'arte" and also sang with rare skill songs by Handel, Rachmaninoff, and Rihmer. Mrs. Durfee and Miss Mathewson were well received and Miss Vining's solos were appreciated by the large audience. Mrs. Gilbert C. Carpenter, president of the club, gave a brief address of welcome, Mrs. Joseph C. Bullard acting as hostess.

Cantor Hershman, of New York, gave a concert program of Jewish religious music at Fay's Theater, Sunday evening, Morris Nadelle being the accompanist.

Reinald Werrenrath was the welcome soloist at the first Boston Symphony concert, singing a recitative and aria from Mozart's "Le Nozze di Figaro" and Massenet's "Vision Fugitive" from "Herodiade." It was Mr. Werrenrath's first appearance in Providence in a long time and he was warmly welcomed by his many friends and admirers. The Brahms symphony in E minor was finely rendered at the hands of Mr. Monteux.

At the second concert, Schumann's fourth symphony in D minor was as well given and the orchestra shared in the response to the hearty applause given Mr. Monteux. Enesco's Roumanian rhapsody in A major was a great success. Samuel Gardner, a former Providence lad, played his own concerto in E minor and was warmly applauded by his many friends.

Then there have been the Steinert concerts. The New York Philharmonic and Josef Stransky made their annual appearance, playing the Tchaikowsky, No. 4, and Wagner's prelude and "Love Death" from "Tristan," "Sounds of the Forest" from "Siegfried," and the "Rienzi" overture. Yolanda Mero, soloist, in Liszt's concerto No. 2 proved her splendid musicianship. Both conductor and soloist as well as orchestra shared in well deserved and prolonged applause.

Hulda Lashanska and Rheinhold Warlich were scheduled for the second concert. For some reason, Mr. Warlich did not appear, and Mme. Lashanska gave the whole program. She possesses a very pleasing lyric voice.

Louise Homer and her daughter, Louise, Jr., were met by a full house for the next concert. Both musicians were well received. Every number was well rendered and equally well received.

Rachmaninoff and Kreisler have also appeared in two supplementary recitals.

Rochester, N. Y., January 27, 1921.—Fritz Kreisler drew one of the largest audiences in the history of Rochester music when he played in Convention Hall on the evening of January 25.

Louis Siegel, a Rochester violinist, appeared in joint recital with Vera Gordon, soprano, in the ballroom of the Hotel Seneca on January 20. Both were given a cordial reception. The playing of Mr. Siegel seemed especially to please the audience. The concert was under the direction of the Tuesday Musicales.

San Antonio, Texas, January 5, 1921.—The San Antonio Council of the K. of C. presented Allen McQuhae, Irish tenor, and Julien Paul Blitz, cellist, in recital, December 16. Mr. McQuhae's voice is of charming, sweet quality, with just a little of the Irish "tone color" in it making it doubly enjoyable as was evidenced by his singing a number of Irish songs: "Macushla," "Foggy Dew," "In Dublin's Fair City" and "Molly Brannigan," a group to which a number of encores were added of necessity. His entire program was in English, the other groups consisting of numbers by Handel, Rubinstein, Rachmaninoff, Brahms, Grieg, Campbell-Tipton, German, Glenn and Rogers. He was accompanied most capably by Ralph Douglass. Mr. Blitz's numbers were the second movement, B minor concerto, Dvorak; romance, Edouard Blitz; "Papillons," Popper; "Cantabile," Cui, and waltzer suite, Popper, added to which were several encores. His tone is rich, big and smooth, and his interpretations always masterful. Flora Briggs gave splendid support at the piano.

The first organ recital of a series was given in the First Baptist Church, December 17, with Walter Dunham as soloist, assisted by Clarence Magee, tenor. Mr. Dunham played two groups of four numbers each, and closed the program with the Borowski sonata in A minor. He is a musician who has thorough command of his instrument, the compositions receiving excellent interpretations at his hands. Mr. Magee sang two numbers—"How Long, O Lord, Wilt Thou Forget Me?" Meitske, and "The Lord Is Loving to Every Man." West.

The following advanced pupils of John M. Steinfeldt, pianist, organist and composer, appeared in recital at the College of Music, assisted by Lucas Cerna (violinist, pupil

of Julien Paul Blitz), Irene Wisecup, Ada Rice, Helen Young, Estelle Jones, Bessie McHugo, Annie Holliday and Grace Miller.

The San Antonio Musical Club entertained with the regular monthly musicale, December 27. Those presenting the program were Mrs. Fred Jones and Mrs. L. L. Marks, sopranos; Mrs. Guy Simpson and Mrs. Ernest Scrivenex, altos; Charles Stone and W. A. Turner, tenors, and Howell James and Edward McKenzie, basses, in two ensemble numbers; Lucas Cerna; violinist, and Katherine B. Peebles, pianist, of the Institute of Applied Art, University of Texas. The program closed with "The Star Spangled Banner," led by Alva Willgus. The accompanists were Frederick King, Elsa Schott and Mrs. Willgus.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Santa Monica, Cal.—(See "Music on the Pacific Slope.")

St. Albans, Vt., January 14, 1921.—The Glee Club, composed of twenty-five male voices, gave its first annual midwinter concert on December 29 and December 30, under Conductor Anderson, and met with a big success. An orchestra of twenty-three players, recruited from Burlington, Montreal and Montpelier, Vt., assisted the club. The principal soloist was Charles Stratton, tenor, of the New England Conservatory of Music, Boston. He was accompanied by Julie B. Stevens. William Ward, cellist, of Burlington, was another soloist, accompanied by Mrs. John T. Cushing.

St. John, N. B., January 9, 1921.—Christmas morning services in the various churches were repeated the following Sunday. The music was exceptionally good. At Trinity, James S. Ford, organist and choirmaster, arranged an interesting program. Louise Knight sang several solos most acceptably. At St. John's Church, where D. A. Fox is organist and choirmaster, De Hitt Cairns was the soloist. At Centenary Church, "The Birthday of a King" (Neidlinger) was sung by W. Lanyon as a part of an interesting program. At the evening service Mrs. L. M. Carren sang "He Shall Feed His Flock," and the Handel solo, "Comfort Ye My People," was sung by A. C. Smith. Alice G. Hea is organist and director of this church. Thomas Guy was soloist at St. Andrew's, singing Gounod's "Nazareth" at the morning service. In the evening, Ashford H. Shaw, tenor, sang Berwald's "The Birth of Christ." At Main Street Baptist Church, Ethel Parlee, Mrs. Vincent, Percy Cruikshank and Mr. Stillwell were the soloists. Mrs. I. Franklin Archibald, organist, played many excellent solos. Harry C. Dunlop also played an organ solo. St. David's special Christmas music included organ selections by Bayard Carrie, organist.

St. Louis, Mo., January 12, 1921.—Clara T. Thoms, the well known composer and teacher of voice, presented her artist-pupil Marshall Reed, tenor, in a series of four recitals of songs from modern concert programs. These programs include the classic Handel airs, modern operatic arias, and songs by the best composers of all lands. Mr. Reed also gives recitals of sacred songs, and of Irish songs and ballads. Mrs. Thoms' high standing in the East, where many of her pupils are constantly heard in opera, song recitals, church, with women's clubs, etc., is a guarantee that Mr. Reed is a singer of the first rank.

Sacramento, Cal.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

Selma, Ala., January 12, 1921.—January music in the Selma community was begun with a delightful program at the annual banquet of the Rotary Club on New Year's evening. The Roisman Juvenile Orchestra played with unusual finish and appeal; Winfred Striplin, mezzo soprano, sang two American ballads; Mrs. W. W. Harper, soprano, gave an aria from "Faust"; Blanch Snider, of Georgia, greatly pleased with two lyric soprano solos; a quartet composed of Messrs. Allen Priest, Martin and Leatherwood, was applauded vigorously; Otto K. Erhart led in concerted singing. All artists were accompanied by Alonzo Meek.

The Selma Kiwanis Club has honored Alonzo Meek by appointing him director of music for the coming year.

Temple Mishgan Israel soloists for the present month have been Mrs. W. W. Harper, Blanch Snider, and Louise Rich, of Nashville, Tenn. Mrs. Harper sang with splendid effect the new Mana-Zucca composition, "Invocation." Other Selma churches are laying especial emphasis on the musical programs for the new year. Blanch Snider rendered for offertory at the First Baptist Church, January 9, "In Dreams I Have Heard the Angels" (Faure), with violin obligato by Annelu Burns. Dudley Buck, MacFarlane and Handel are among the composers featured.

Annelu Burns, violinist and song writer, has been appointed leader of the orchestra at the Walton Theater. The new songs by Madelyn Sheppard and Miss Burns are being played by the Walton orchestra, "Pickaninny Rose" being especially featured.

The Junior Music Study Club is co-operating with the Boys' Band in furnishing music for many local events. Kenneth Harper, cornetist, is now assistant director of the High School Orchestra and also of the Boys' Band.

A recital was given at the Academy of Music, January 5, by Alonzo Meek, organist, assisted by Mrs. Howard Seay, of New York, soprano; Mrs. W. W. Harper, accompanist. Mr. Meek appeared under the auspices of the Selma Music Study Club. His program embraced compositions by Elgar, Flagler, Yon, Wolstenholme, Tchaikowsky, Martin, Johnston, Grainger and Widor. Mrs. Seay sang numbers by Tchaikowsky, Allingham, Florence Turner Maley and Hueter.

Another pleasing recital under the auspices of the Music Study Club was given Wednesday evening last by C. R. Calkins, director of music and pianist, from the Alabama Girls' Technical College, at Montealeo. Mr. Calkins played in delightful and sympathetic manner compositions by Grieg, Chopin, MacDowell, Paderewski and Schumann. Mrs. W. W. Harper, soprano, assisted Mr. Calkins; Mrs. Leonard McVoy was the accompanist. Mrs. Harper's songs were by Schubert and Hallett Gilberie.

Spartanburg, S. C., December 20, 1920.—Music lovers of Spartanburg had a novel treat on December 12, when they heard the Jubilee Singers, a choir of sixty voices from one of the fashionable colored churches of the city. The negroes sang the oldtime religious songs common to their race, and also gave a number of more classical selec-



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tions. The meeting was held in the Rex Theater. The colored choir had many fine voices. Under the direction of Dr. H. C. Hardy, a well known colored physician, they did excellent work.

Despite a rain storm and the fact that she had lost her music, Julia Claussen, mezzo-soprano, gave a song recital on the evening of December 13. Spartanburg experienced that night the most disagreeable brand of weather in the whole year, but the Spartans turned out in goodly numbers and the noted Swedish prima donna was greeted with rounds of applause after each number. The appearance of Mme. Claussen marked the opening of the winter concert course of the Woman's Music Club and Converse College.

Dr. Edmon Morris, director of the Spartanburg Music Festival, which brings to this city every year some of the world's most noted artists, announced that the Russian Symphony Orchestra, Modest Altschuler, conductor, has been engaged for the next festival, to be given May 4, 5 and 6, 1921. Dr. Morris also states that negotiations are under way to secure Mme. Galli-Curci for the next festival.

Sioux City, Iowa, January 4, 1921.—Arthur Middleton appeared last month in a song recital that took his large audience fairly by storm. It is generally conceded that the program was one of the finest ever heard in Sioux City. The numbers were arranged in thoroughly artistic manner, and their rendition left a profound impression on everyone. The event was the second number of the concert course. Isaac Van Grove accompanied Mr. Middleton, his work receiving special commendation.

The High School opera has come to be an annual event of much interest. This year's performances were given on December 9 and 10. The piece chosen was "Swords and Scissors" by MacFarlane. The production was drilled by Arthur Poister, director of music at the High School, and showed a great deal of careful preparation.

Faith Foster Woodford, instructor of organ at the Morningside Conservatory of Music, gave an organ recital on December 9, assisted by James Reistrup, pianist. Miss Woodford played a well selected program, and Mr. Reistrup gave the first movement of Grieg's concerto, with orchestral accompaniment on the organ.

The Morningside College Choral Society gave its annual presentation of "The Messiah," on December 15, the soloists being Mrs. Paul MacCollin, soprano; Mrs. James A. Coss, contralto; Luverne Sigmund, tenor, and Carl Norrbom, bass. The accompaniments were supplied by Faith Woodford, at the organ, and Erna Ziehlsdorf, at the piano. Paul MacCollin conducted the performance.

Numerous Christmas cantatas were given in the various churches. "Unto Us," by Kaepfel, was offered by the choir of St. Paul's Lutheran Church; "The Coming of the King" (Dudley Buck) was given at three different churches—the First Presbyterian, Morningside Presbyterian, and Whitefield Methodist; Maunders' "Bethlehem" was chosen by the First Baptist Church choir, and the choir of the Augustana Lutheran Church gave a cantata by Sebastian Mathews. The junior choirs of the First Presbyterian Church also gave "The Nativity" by Caleb Simper.

Lucy Kent, formerly of Sioux City, gave a short recital at the Heizer Music School on Sunday afternoon, December 19. Miss Kent has been acting as contralto soloist at the First Presbyterian Church during the fall, and has now gone to Faribault, Minnesota.

Lily Wadhams Moline, formerly a resident of Sioux City, but now one of the prominent organists of Chicago, gave a recital at the Augustana Lutheran Church on December 29. Her program embraced several of her own compositions, and was very well received by those present. Her daughter gave a reading.

Pavlowa and her Ballet Russe danced the old year out with a performance on New Year's Eve at the Auditorium. It was altogether the most brilliant event of that kind that has come to Sioux City. The ballet from "Thais" formed the first part of the program; following came the "Snowflake" ballet in which Pavlowa appeared, closing with a series of several diversified dances. Of these, a gavotte by Pavlowa and Volinine was perhaps the finest, although every number was beautiful in the extreme.

Syracuse, N. Y., January 10, 1921.—The recital in the Mizpah Auditorium on January 6 by Sergei Rachmaninoff was the most important musical event thus far this season.

## MANA-ZUCCA PRIZE

Mana-Zucca, founder and president of the society of American Music Optimists, personally offers a prize of \$500 for the best quintet (piano and strings) by an American composer.

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Manuscripts must be labelled with a motto or nom de plume, and be accompanied by a sealed envelope bearing outside the same motto or nom de plume and containing the name and address of the composer. These envelopes will not be opened by the judges until they have selected the winning composition.

Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, at 4 West 130th Street, New York City.

The judges will be Josef Stransky, Henry Hadley, Hans Letz, Bernard Sinaheimer, Herman Spielter, Roberto Moranzoni and Jean Manen.

The winning composition is to have its first performance at one of the concerts of the American Music Optimists.

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He seemed equally at home in widely different schools, his Chopin interpretations, however, being especially delightful. Irene L. Ford, assistant organist at the First Baptist Church, gave a delightful evening recital at the church in connection with the services January 9. Miss Ford played the familiar Rachmaninoff C sharp minor prelude with brilliancy and feeling. Exceptional clarity in technic, abundance of color and shading, and admirable poise characterized her rendition. Her program also included the toccata of Callaerts, which was played with delightful delicacy and charm.

Plans are maturing for the coming May Music Festival to be given in the Keith Theater early in May under the direction of Prof. Howard Lyman, head of the department of choral music in Syracuse University, and director of the First Baptist choir. Rehearsals of the chorus are already being held and the interest seems greater than ever in the success of the festival. No announcements have been made as yet regarding the orchestra or the soloists.

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla., January 10, 1921.—An unusual treat was offered in the presentation of De Koven's "Robin Hood," recently revived by the Ralph Dunbar Company. Excellent singing characterized the production. The principals were all chosen with distinctive appreciation of the roles they assumed and an artistic balance was maintained in playing the parts. Miss De Shorr quite captivated her audience in a fine rendition of "Oh, Promise Me." Three performances were given at the Victory Theater, each time with a well filled and enthusiastic house.

The annual sacred concert of the Friday Morning Musicale was held December 11 at the First Methodist Church. Much credit is due Mrs. J. P. Shaddick, chorus director, for a program both pleasing and having musical merit. The soloists were Mesdames C. A. McKay, H. Blaine Peacock, Harold Shaw, Charles Bartlett, Nancy Crowder, S. P. Shaddick, and Conrad Murphree, organist. In addition to the solo numbers, the club chorus gave some ensemble numbers. These annual concerts by the Friday Morning Musicale are always enjoyed by a large number of Tampa music lovers and are looked forward to with much interest and pleasure.

The cantata, "Redeemer and King," by Adams, was sung at the Christian Church, recently, under the direction of C. E. Dodge.

A very enjoyable musical program in charge of Mamie Costelia Dawson was given at the Presbyterian Church on the same day, embracing solos for violin, voice and organ and ensemble numbers for organ, violin and cello.

A program of unusual excellence was given last month by the pupils of the Virgil School of Music, under the direction of Mabel M. Snavely. Evenness of technic and an unusual understanding adequate to the need was displayed by each pupil. By special request, Miss Snavely played one number and was enthusiastically applauded.

Toronto, Can.—(See letter on another page.)

Troy, N. Y.—(See letter on another page.)

Vancouver, B. C.—(See letter on another page.)

Waterbury, Conn., January 16, 1921.—The city has had a number of musical treats within the last month. The Christmas music in the churches was, especially good, the new choir of men and boys at St. Margaret's Roman Catholic Church, under Prof. John L. Bonn, doing splendid work at the solemn high mass on Christmas morning, and the junior choirs in St. Patrick's with violins as accompaniment, also being a noteworthy addition to the usual music of the day.

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Recently a piano recital was given here in Leavenworth Hall by Laeta Hartley, pianist, who was formerly a member of the faculty of St. Margaret's School.

On the night of Wednesday, December 22, a concert of Christmas carols was given by a quartet from the New Haven Carol Choir, composed of Grace R. Donovan, soprano; Grace W. Nichols, contralto; W. W. Meyer, tenor, and Milton M. Stone, bass. Prof. Edward Bliss Reed, of Yale University, from whose large collection the old French, English, Austrian and other carols were taken, gave a brief talk on carols and their history.

On Monday evening, January 3, the third concert of the Prentzel subscription series was given in Buckingham Hall by Jacques Thibaud, violinist, and Nina Morgana, coloratura soprano. There was a large audience and both artists were enthusiastically received. The following day a dinner was given in honor of Miss Morgana at the home of Dr. A. P. Vastolo, who entertained her similarly last March, when she was here with Caruso.

Winnipeg, Can.—(See letter on another page.)

### Euterpe Soiree a Brilliant Affair

Probably the finest musical and social event ever given by the Euterpe Club, Mrs. Alcinoous Berton Jamison, president, was held in the grand ballroom of the Hotel Plaza, January 31. The entire affair was under the direction of Claude Warford, who secured several well known artists for the production. The program opened with the "Cigarette Chorus" from "Carmen." Jeanette Thomas (from Jessie Fenner Hill's studio) gave a charming rendition of the operatic aria from Messager's "Mme. Chrysanthemum." Gertrude McDermitt disclosed a beautiful contralto voice in the "Strida la Vampa" aria ("Il Trovatore"), and Marion Holmes, soprano, and Mary Davis, contralto, sang the well known duet from "Madame Butterfly." The blending of the fresh, young voices, and the sweet sympathy of voices and personalities, created spontaneous and long-continued applause. Aside from this, they enunciate with distinctness, as do all the Warford students. (Miss Davis gave her own recital in the Princess Theater last Friday).

At this point in the program Mrs. William Brumaghin posed in a tableau as "Lady Teasel." Rosemary Pfaff, the phenomenal young soprano from Chicago, sang the waltz song from "Romeo and Juliet" in place of Adele Rankin, who was indisposed. One of the high marks of the event was the duet from "Il Trovatore" by Tilla Gemunder and Ralph Thomlinson. Ella Good, contralto (from Dudley Buck's studio) earned prolonged applause for her interpretation of the "Joan d'Arc" aria of Tschai-kowsky. The quartet from "Rigoletto" was excellently sung by Tilla Gemunder, Gertrude McDermitt, Alfonso Attanasio and Ralph Thomlinson, following which came the finale, a Japanese chorus composed of thirty ladies and gentlemen from the studios of Jesse Fenner Hill, Adele Luis Rankin and Mr. Warford. Special dances were furnished by Edythe Floyd and Beatrice Hendrickson.

At the close of the musical part of the program, which was greatly enhanced by the effective staging and costumes, the ladies of the Euterpe crowned Mrs. Jamison as queen of the occasion. Then Mr. Warford was presented to the audience, and he was given an ovation.

Willard Sekberg provided most efficient accompaniments and Francis Torre, violinist, played obligatos for several of the solos. The entire affair went with a smoothness and speed quite unusual at this sort of a production, due entirely to Mr. Warford's efficient direction.

### American Academy Gives Two Plays

The third performance of this, the thirty-seventh year of the American Academy of Dramatic Arts and Empire Theater Dramatic School, Franklin Sargent, president, at the Lyceum Theater, January 28, was notable for the excellent performance of Mason's three-act comedy "Green Stockings." The easy and natural manner of Murray Bennett and Norman Spears; the rôle of Colonel Smith, played in fine style by Harry Luerich; Isabel Carter's soft and charming voice, and Virginia Sale's effective acting when inspired by an alcoholic beverage, all was noted and applauded by the large audience. Others concerned in the performance, each of whom was well up in his or her part, were Harold Healy, Norman Brace, Richard W. Hanes, Louis Bray, Natalie Hillman, Catherine Dale Owen and Kay Hammond.

"Two Crooks and a Lady," a play in one act by Pilot, had in it six young actors of decided talent for characterization. Priscilla Wilde, Lucille Wadler, and Scott Hitchner were especially conspicuous in this play of the present day. Miss Wilde especially performed her difficult rôle well. The stars were supported by Robert Randol, Charles V. Brown and Leah Krasnova.

### Althouse Well Received in Yakima, Wash.

Yakima, Wash., January 30, 1921.—Christian Church was well filled on January 24, when Paul Althouse, tenor of the Metropolitan Opera Company, assisted by Rudolph Gruen, pianist, gave a recital here, under the auspices of the Ladies' Musical Club. The singer was in fine form and in addition to rendering four groups of songs, ranging from the old Italian, French down to modern English, he was obliged to give five additional numbers before the audience would permit him to depart. Mr. Althouse is without doubt one of the best equipped artists who have ever visited the city, and he was well received. Mr. Gruen furnished sympathetic accompaniments and was also heard in three solos—the Chopin ballade in G minor, "Juba Dance" (Dett) and valse caprice (Rubinstein). He is also an artist in his line and the audience recognized this fact and showed its approval. L. K.

### Maude Albert Renders Charming Program

York, Pa. January 22, 1921.—When Maude Albert appeared here recently at the dinner given by the Rotary Club, she not only impressed those present with her lovely voice but won the favor of the press as well, as indicated by the following from one of the leading papers: "Mme. Albert, whose voice is said to rival any that has ever been heard in this city, delighted her audience with the clear tones with which she so pleasingly rendered 'O Don Fatale,' by Verdi, from 'Don Carlos,' etc." H. H.

### Activities of Etta Hamilton Morris' Pupils

Etta Hamilton Morris, of Brooklyn, reports many engagements for her pupils as follows: Hazel Clark-Kent (soprano), Lotos Club, Brooklyn; assisting artist at Warren Gehrkens' organ recital at St. Luke's Church, February 2. Laura Consaul-Ross (contralto), Unitarian Women's Club of Brooklyn, January 11. Erna Timmerman (contralto), Vanderveer Park Mother's Club, January 7. Helen Reeve (soprano), private musical, Hotel McAlpin, January 21. Carrie Devlin Jonas (soprano), Richmond Hill, February 4. Alma Wallner-Flint (contralto), soloist with the Brooklyn Symphony Orchestra, February 17. Warren Emerson (boy soprano), engaged as soloist at St. Luke's Episcopal Church, Brooklyn. Daisy Krey (contralto), who recently made a successful debut at the Princess Theater, soloist with the Central Y. M. C. A. Orchestra, February 9.

### Pavloska Triumphs Again in Northwest

Appearing as soloist with the Camerata Club of Yakima, Wash., Irene Pavloska, the popular mezzo-soprano, won another emphatic success. Appended are a few evidences:

Mme. Pavloska proved a delightful soloist. She is young and small, judged by grand opera standards, with a vivacious personality which should make her charming for soubrette roles; and a strong clear voice surprisingly big for such a little person. Her operatic selection, the aria from "Samson and Delilah," showed its range and scope, and her lyric groups demonstrated tonal beauty and exquisite enunciation. She was recalled several times. Yakima Morning Herald, January 13, 1921.

Mme. Pavloska's voice is surprisingly big for such a small person and both her operatic selection and her lyric groups were given with splendid tonal value and delightfully clear enunciation. She was recalled several times during the evening and responded to encores most graciously.—The Yakima Daily Republic.

### Success of Metropolitan Trio

The Metropolitan Trio—May Korb, soprano; N. Val Peavey, pianist, and Adolf Schmidt, violinist—recently returned from one of their joint concert tours which was only another leaf in their book of success. The three artists appeared in a very interesting concert at the Chazy Rural School, Chazy, N. Y., and scored instant success through their splendid rendition of a most excellent program giving ensemble and solo numbers. They had to give so many encores that the program was almost doubled and the concert lasted so long that they could not catch the night train, so the popular trio had to wait for the next day to continue their trip.

### Norwegian Program at Cooper Union

Inga Julievna, soprano, and the New York Trio (Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello) gave a program of Norwegian music on Sunday evening, February 6, in the great hall of Cooper Union. This was the eighth in the series of concerts being given by the Music League of the Peoples Institute.

### "The Old Road" a Promising Success

John Prindle Scott's new song, "The Old Road," is just issued in a most attractive form by G. Schirmer, Inc. It is sub-titled "A Song of Wandering" and has a swinging march rhythm that insures its popularity. George Madden, baritone, introduced it recently at Aeolian Hall, New York.

### Two Dates for Phoebe Crosby

The Philadelphia Orpheus Club has engaged Phoebe Crosby for an appearance on February 19. April 4 will find the soprano in Orange, N. J., singing for the Musical Art Club.

### Grainger Plays Kramer's "A Fragment."

Percy Grainger is featuring A. Walter Kramer's "A Fragment," "When the Sun's Gone Down" at all his recitals on his Southern tour. They meet with extraordinary success, often being redemanded.

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## WHERE THEY ARE TO BE

**Addison, Mabel:**  
Philadelphia, Pa., February 16.  
**Alcock, Merle:**  
Boston, Mass., February 20.  
**Althouse, Paul:**  
San Francisco, Cal., February 13.  
**American Syncopated Orchestra:**  
Fresno, Cal., February 10.  
Visalia, Cal., February 11.  
Bakersfield, Cal., February 12.  
Long Beach, Cal., February 13.  
Los Angeles, Cal., February 14.  
San Diego, Cal., February 15.  
San Bernardino, Cal., February 16.  
**Crosby, Phoebe:**  
Boston, Mass., February 10.  
Philadelphia, Pa., February 19.  
**Fanning, Cecil:**  
Columbus, Ohio, February 11.  
Toronto, Can., February 14.  
Montreal, Can., February 17.  
**Gebhard, Heinrich:**  
Boston, Mass., February 10.  
**Hughes, Edwin:**  
Cedar Rapids, Ia., February 11.

**Jeffrey, Helen:**  
Boston, Mass., February 16.  
**Korb, May:**  
Cedar Rapids, Ia., February 11.  
Milwaukee, Wis., February 13.  
**Land, Harold:**  
Jersey City, N. J., February 15.  
**Lazaro, Hipolito:**  
Montreal, Can., February 10.  
Quebec, Can., February 16.  
**Letz Quartet:**  
Bristol, Va., February 10.  
Hollins, Va., February 12.  
Roanoke, Va., February 13.  
Greensboro, N. C., February 14.  
Chapel Hill, N. C., February 15.  
Sweet Briar, Va., February 16.  
**Levitzi, Mischa:**  
Boston, Mass., February 11-12.  
Pittsburgh, Pa., February 18-20.  
**Maier, Guy:**  
Erie, Pa., February 11.  
Meadville, Pa., February 12.

East Aurora, N. Y., February 18.  
Buffalo, N. Y., February 19.  
**Meldrum, John:**  
Buffalo, N. Y., February 15.  
**Namara, Marguerite:**  
Ithaca, N. Y., February 14.  
**Pattison, Lee:**  
Erie, Pa., February 11.  
Newport, R. I., February 17.  
**Peegle, Charlotte:**  
Boston, Mass., February 16.  
**Peterson, May:**  
Palo Alto, Cal., February 10.  
Modesto, Cal., February 11.  
Visalia, Cal., February 13.  
Santa Monica, Cal., February 15.  
Hollywood, Cal., February 17.  
Los Angeles, Cal., February 18-19.  
**Sparkes, Lenora:**  
Stamford, Conn., February 11.  
Auburn, N. Y., February 15.  
**Wolfe, Dr. J. Fred:**  
Sayre, Pa., February 16.  
Utica, N. Y., February 18.

### IGNAZ FRIEDMAN A MASTER ARTIST

**Celebrated Polish Pianist, with a Remarkable Record Behind Him, Prefers Modern Composers to Many of the Older Writers—Chopin a Favorite—Soon to Return to South America for Another Tour**

Ignaz Friedman—he can't accuse me of revealing something that isn't generally known—is thirty-eight years old, having been born at Podgorze, near Cracow, on St. Valentine's Day, 1882, and thus having a clear title to be called a Polish pianist. It is remarkable how many Poles and Czechs there are in music since the war, but Friedman, at least, "reads his title clear to mansions in the sky," well, not in the skies, but in real Poland. The idea of bringing out his age (which doesn't make very much difference, after all; he doesn't look it) is to remark that it is unusual for a musician of his age to have as much editorial-pedagogical work to his credit as Friedman already has. It is something to have carefully prepared and edited an entire Chopin, to have done the same for an entire Liszt program and to be well on the way to the completion of an entire Bach, which Hansen of Copenhagen will issue soon.

Knowing Friedman's Chopin playing, although quite unfamiliar with his edition of the Polish master, I asked him if he had edited the works in the same spirit in which he plays them.

"The text is absolutely true to the original," he replied. "It is true that I occasionally introduce in my own playing of the works little 'retouches,' but never in my edition. My feeling in regard to them is that, had Chopin known the pianoforte of today, with its increased possibilities for sonority, he himself would have written some of the pages differently. When the critics quarrel with me for introducing the little changes, I only say that they are perfectly right. It is not Chopin as he wrote Chopin—although the 'retouches' I make are small in number and importance; still my artistic conscience, after long study of the subject, sustains me in making them and so I continue to play them."

"You play Chopin much more vigorously than the average pianist."

"True. I always try to make him live (lebendig machen). For me the real Chopin is he of the greater works, the ones that are comparatively seldom played—the barcarolle, for instance, the fourth scherzo (how seldom one hears it!), the B flat minor sonata. In them is the breadth, the depth, the thought that are not to be found—I may say, could not be found—in the better known pieces in shorter form, beautiful as they are."

"I notice, Mr. Friedman, that, compared to the programs I used to hear you give in Europe, you are playing very little Liszt."

"That's true. Liszt said much more to me ten years ago than he does now. Not that I am one of those who would banish the works of the Weimar master from the concert platform. Liszt's place in musical history, and particularly in the development of piano literature and pianism itself, is absolutely secure. But the very fact that I am so deeply interested in Bach today perhaps indicates why my interest in Liszt is not so keen as it was. His works, with their brilliant effectiveness, are the easiest applause winners for any pianist, but there is not much inner satisfaction for the soul in playing most of them."

"And the moderns?"

"Oh, yes, I play the moderns, but my idea is that they should be given in small doses—the tail of the kite of a long program of standard works. Nothing, I think, defeats the effectiveness of modern works so much as playing a lot of them together. Depending, as they do, almost entirely upon coloring for effect, too many of them played together quickly pall upon the ear, just as eating too much caviare palls upon the taste, good as caviare is in small quantities."

"Another thing, have you noticed how many pianists there are who play these modern things splendidly, but are quite lost when it comes to the standard composers of piano literature? When everything is glossed over with the pedal,

the clarity and precision that the older masters require, the feeling for the exposition of form, are not necessary."

"You played the Schumann 'Carneval' at your New York recital the other day. Are you particularly interested in the greatest of the romanticists?"

"Indeed I am," answered Mr. Friedman, as he rose to leave for a rehearsal with the National Symphony Orchestra—he played the Liszt E flat concerto under Mengelberg last (Wednesday) evening. "I may tell you that, after the Bach is finished, I am to prepare a complete edition of Schumann."

There is, however, nothing of the pedagogue about Friedman's playing, notwithstanding his extensive and valuable contributions to the pedagogic of piano literature. It is full of rich, red blood, very vital, vivid. He has been known for years all over Europe—literally—and in Great Britain; last summer he made the conquest of South America and is going back there this summer, to do it afresh. This

season comparatively few places here in America will have a chance to hear him, for his stay here can be only for about two months, since his South American engagements compel him to leave New York the middle of March. But the impression he made at his few appearances here was tremendous. He is one of the great masters of technic and employs this technic in the earnest musical exposition of, for instance, the Chopin study in thirds. Anyone who has heard that has listened to something really unique in piano playing. It is electrifying. And he will be here all next winter, so if you miss hearing him it will be your own fault. H. O. O.

### Scott's "Nocturne" Popular

A new ensemble number for voice, violin, cello and piano, by John Prindle Scott, is being frequently heard in concert these days. At the open meeting of the Centennial Club in Nashville, Tenn., Mrs. Robert Caldwell sang it for the closing number. The local paper reported: "The last number, 'Nocturne,' by Scott, was a beautiful number, beautifully given by four finished musicians." On December 30 this selection was featured by the Griffes Group at an Aeolian Hall concert. The "Nocturne" is published by G. Schirmer.

### Annie Louise David Busy

Annie Louise David played at a musicale given by Mrs. J. Alexander at her home on February 3, and on the 6th the harpist took part in the musical services of the Lafayette Avenue Presbyterian Church. February 17 will find her appearing at a reception to be given by Mrs. William Walker, and on February 19 she will play in Bridgeport, Conn.

### Althouse and Gruen in Great Falls Concert

Great Falls, Mont., January 31, 1921.—Paul Althouse, tenor of the Metropolitan Opera Company, who recently attracted a large audience to his concert in this city, under the auspices of the Artist Series, achieved an excellent success with his beautiful voice and fine style. He was assisted by Rudolph Gruen, a finished pianist. P. K.

### Louise Darclee Taylor Recital February 10

Louise Darclee Taylor, well known in operatic circles through her many successful appearances with the Bracale and San Carlo Opera companies in Mexico, Havana and the United States, will appear in her first New York song recital at Aeolian Hall tonight, February 10.

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## GLENN DILLARD GUNN

"A Master Pedagogue of Chicago."—James Gibbon Huneker, New York World, July 24, 1920.

CHICAGO MUSICAL COLLEGE



## CHICAGO OPERA

(Continued from page 5.)

to tell in a general way of the impression the opera made upon New Yorkers.

As is usual with premiere performances, it was a gala affair. Marinuzzi conducted his opera with authority, and he was almost overwhelmed with the reception given him when he responded to curtain calls between the acts and at the end of the performance, when the audience was particularly demonstrative.

The plot of the opera is laid in France in the fourteenth century and fairly seethes with such destructive passions as lust and greed and hate. The principals at the New York production were the same as in Chicago, namely, Edward Johnson, Yvonne Gall and Carlo Galeffi. Miss Gall, as the ill-fated bride, was splendid histrionically, especially in the second act, when she dies as the result of the inhuman treatment she has received at the hands of Corrado of Noimtel (Teofilo Dentale). Edward Johnson possesses a very fine tenor voice and to him, as Mazurec, husband of Isaura (Miss Gall), fell an important part in the enactment of the opera. That he acquitted himself to the entire satisfaction of his listeners was evident in the sincere and hearty applause bestowed upon him. The role of William Gailliet was especially well suited to Carlo Galeffi, whose baritone voice was heard to advantage. Olga Carrara did not sing until the third act, and had very little to do even then, but she did that little extremely well. Those who had less important roles were Vittorio Trevisan, Carl Bitterl, Lodovico Oliviero, Deffere and Civali.

The scenery for the opera was excellent, particularly that for the third act, the tableaux presented as the curtain rises being most effective.

"LA SONNAMBULA," FEBRUARY 5 (MATINEE).

"La Sonnambula," with Galli-Curci and Schipa as the artistic magnets, was the attraction at the Saturday matinee. It marked the coloratura soprano's second appearance in this city, and, as on the first occasion, she was warmly acclaimed. It must be admitted that at the outset the diva was not in as good form vocally, but at the end of the first act, she began to improve perceptibly and so on until she was singing with all the golden quality of voice that has made her famous. Schipa, as Elvino, was superb. His voice is one of the finest now before the public and he is an artist in every sense of the word. Lazzari, as Count Rudolph was effective. Cimini conducted.

"FAUST," FEBRUARY 5 (EVENING).

Gounod's "Faust," with Mary Garden as Marguerite, was well received at the Manhattan Opera House on Saturday evening last. Under the magic baton of Polacco, the performance went along very smoothly, the three singers of the principal roles doing effective work. Credit is also due Dorothy Francis, who, in good voice, sang Siebel's part effectively.

Miss Garden was a charming Marguerite and aroused much applause from her many admirers, while Muratore, as Faust, did some very beautiful singing. The part of Mephistopheles was in the skilful hands of Baklanoff, who made an imposing figure.

## Laurence Leonard Scores in Washington

Laurence Leonard made his first appearance in Washington, D. C., in joint recital with Birgit Engell on February 4, and was splendidly received, both by the audience and the critics. In fine vocal condition, Mr. Leonard rendered a program that displayed his versatility as an interpreter and the wide compass of his range. His big number was the "Vision Fugitive" which was sung with depth of emotion and rich tonal quality, the number at once serving to impress his hearers with the fact that he is a singer of many attainments and one that will go far in his art. Such phrasing, clear diction and remarkable breath support as the baritone displayed were indeed amazing. His smaller selections, charmingly sung, included the "Lamento Provençal," "Paladilhe," "Carnaval," "Fourdrain," "Il Neige," "Bemberg," which had to be repeated; with "Tommy Lad," that ever effective little song as an encore. Later he was heard in "Inter Nos," MacFadyen; "The Page Boy's Road Song," Ivor Novello, also repeated; "Memento," Tirindelli; with "Top of the Morning," Mana-Zucca, and "Bless You," Novello, as encores. Although this was Mr. Leonard's first appearance in Washington, it will certainly not be his last.

## Henry Hadley Conducts Philharmonic: Dobkin, Soloist

Henry Hadley conducted the Friday afternoon program, novel and interesting in many respects. Mr. Hadley is indeed a splendid wielder of the baton—one of the best of the present day—and his reading of the Berlioz "Roman Carnival" overture, which opened the program, was spirited and very worthy. Strauss' tone poem, "Don Juan," the final number, was also commendably done. Victor Herbert's suite "Woodland Fancies," op. 34, proved to be charming in its varied moods and was well received by the large audience.

Dmitry Dobkin, a Russian tenor, made his debut with the orchestra on this occasion, singing two selections, both of which are familiar. First he sang the "Song of the Hindu Jeweler," from Rimsky-Korsakoff's "Sadko," and then the "E Lucevan le Stelle" from Puccini's "Tosca." Mr. Dobkin, who possesses a voice of pleasing quality, unfortunately was not at his best.

## Ruffo Soloist Here with Cleveland Symphony

Owing to the inability of Margaret Matzenauer to appear as soloist with the Cleveland Symphony Orchestra on Sunday evening, February 13, at the Hippodrome, Titta Ruffo has been engaged to take her place. This will be the orchestra's first appearance in New York and Nikolai Sokoloff, conductor, has decided upon a Tchaikowsky-Wagner program. Mischel Piatro, the Russian violinist, will be the other artist.

## Garden, Hackett and Rubinstein at Biltmore

Mary Garden was the cynosure of all eyes and gave joy to all ears at the crowded Biltmore function under the R. E. Johnston management. She is an artist always, and as a consequence her singing of songs proved to be as fas-

cinating as her opera delineations always have been. She was in fine control of tone, phrasing and delivery, and was applauded to the echo.

The obligato to Miss Garden's singing of the berceuse from "Jocelyn" was exquisitely played by that fine cellist, Gutia Casini.

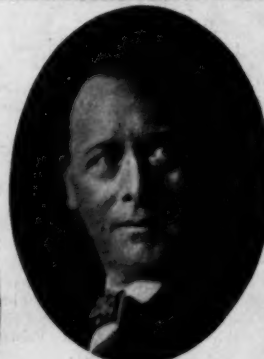
That polished and intensely musical tenor, Charles Hackett, was another irresistible attraction, what with his smooth vocalism, splendid diction and sincere interpretations. He too received enthusiastic endorsement from his auditors.

Arthur Rubinstein formed a worthy third in this trinity of gifted performers and played his piano solos with all the grace, distinction and effect which never fail to characterize his ministrations.

## PHILHARMONIC AND NATIONAL SYMPHONY ORCHESTRAS TO COMBINE



Left—Felix Leifels, manager of the Philharmonic; center (above) Willem Mengelberg, who will conduct part of the season; (below) Artur Bodanzky, who will



lead some concerts; right—Josef Stransky, present conductor of the Philharmonic, who will continue in his present position as the principal director.

## Daisy Jean Plays at Belgian Embassy

Daisy Jean, the Belgian cellist, who established herself as a foremost woman cellist at her New York debut at Aeolian Hall January 22, duplicated her triumph before a most distinguished audience at the Belgian Embassy, Washington, D. C. The musicale was given by Their Excellencies Baron de Cartier de Marchienne and Baroness de Cartier in honor of the Vice-President and Mrs. T. R. Marshall. Other guests were: the French Ambassador and Mme. Jusserand, Edwin T. Meredith, secretary of agriculture, and Mrs. Meredith, Senator and Mrs. John W. Weeks, the Charge d'Affaires of the Italian Embassy and Mme. Brambilla, Representative and Mrs. Olney.

The program included Lalo's concerto, Max Bruch's "Kol Nidrei," Debussy's "En Bateau" and menuet and Popper's rhapsody. The enthusiasm manifested by the audience was well deserved. His Excellency Baron de Cartier publicly congratulated Daisy Jean, expressing his admiration for her unusual artistry. No better compliment could have been paid to her than by the cable that crossed the ocean from the Belgian Ambassador to the Ministère des Beaux Arts in Brussels announcing the artist's triumph.

## Matzenauer Sings for Wellesley Fund

In Adolph Lewisohn's ballroom, 881 Fifth avenue, last Sunday afternoon, before nearly 400 well known men and women, a recital was given by Mme. Matzenauer in behalf of the Wellesley College Semi-Centennial Fund and under the auspices of the New York City Wellesley Club. It proved a most successful and representative affair, its real object being to acquaint fashionable New York society with the needs of Wellesley, and also to serve as an introductory event in the money raising Wellesley campaign that is to open all over the country February 15. A private tea in Mme. Matzenauer's honor followed the recital. On the reception committee of the afternoon were, among others, Mrs. Samuel Lewisohn, Candace Stimson, Adolph Lewisohn, Marion Reckford, and the ushers included Mrs. Charles T. Butler, Rose Phelps, Catharine Hughes, Elizabeth Cox, Miss Reckford, Mrs. Lewis Garrison, Jean Halstead, Mrs. Charles Ray McCallum, Mrs. Herbert Shonk, Mrs. John N. Shrove, Mrs. George Temple Bowdoin, Mrs. Charles Evans Hughes and others.

## Dunning Teacher Progressing in Los Angeles

Isabel Tone, who went to Los Angeles a year ago to introduce the Dunning System, has met with most remarkable success. Her latest classes have been organized for the children of some of the leading society women of the city, and the mothers are finding the lessons as interesting as do the children.

## Grainger Returns to New York

Percy Grainger has just returned from his most successful and enjoyable Southern tour, to fill engagements in the East. In all his recitals on this tour he had large, enthusiastic audiences, having been obliged to give seven or eight encores everywhere. His own compositions were always redemanded.

## Mitnitsky in Second Recital

Mitnitsky, the Russian violinist, will make his second appearance at Carnegie Hall Wednesday evening, February 23. His program will include mostly Paganini compositions.

## Mrs. Oscar Busby's Dunning Class

Mrs. Oscar E. Busby recently conducted a normal course in the Dunning System of Improved Music Study for Be-

ginners in Houston, Tex. While in Houston she gave several music talks, illustrated with little children. Mrs. Busby will conduct summer normal classes in Dallas and Memphis.

## THEODORE SPIERING WINS HARRISBURG AUDIENCE

## Violinist Is Heard with Acclaim at Pennsylvania Capital

Harrisburg, Pa., February 3, 1921.—Theodore Spiering, American violinist extraordinary, created a genuine furore in recital here on January 31. Every seat in Fahnestock Hall was taken and a multitude of people were obliged to content themselves with standing in the outer lobby, and these stayed until the end of the many recalls and the demanded encores long after the program proper was finished. Mr. Spiering played a program of rare interest with so much beauty and style that the audience, realizing the genius of the man, got sincerely and noisily enthusiastic. His bowing is marvelous; his management of tone color and the weaving of subtle and delightful nuances; his virile singing tone, coupled with first class musicianship, gave very great pleasure and inevitably spontaneous approval from the audience. Works by Behm, Zarzycki, Brahms-Hochstein, Tor Aulin, Schubert-Kreisler, were included among his numbers. J. W. P.

## Los Angeles Branch of American Optimists Meets

Branch No. 1 of the American Music Optimists held a meeting in Los Angeles on January 27 at which the following artists appeared: the Jamison Quartet; Emma Loeffler Zarba, soprano; Grace Immerman, danseuse; Claire Forbes Crane, pianist; Charles de la Plate, basso; Sol Cohen, violinist. Mrs. Joseph Zuckerman is the president of the western society of which Mana-Zucca is the founder, and the program was enthusiastically received by an audience of 500. Addresses were made by Judge Dana Weller and Mrs. J. T. Anderson.

## Edith Mason Opens Monte Carlo Season

A cable received from Raoul Ginsbourg, director of the opera at Monte Carlo, announced that Edith Mason, the American soprano, wife of Giorgio Polacco, principal conductor of the Chicago Opera, opened the annual season at the famous Riviera resort on Tuesday evening, February 1. She appeared as Salome in Massenet's "Herodiade," and Mr. Ginsbourg states that she scored a "spectacular success."

## Polacco Chief Chicago Opera Conductor

Giorgio Polacco, who hurried to this country when summoned by cable by Mary Garden, general director of the Chicago Opera, and joined the organization during the second week of its New York season, has just signed a contract by which he becomes principal conductor of the company for the balance of this season and all of next.

## Mannes School Secures Maier and Pattison

Mr. and Mrs. David Mannes have announced that Guy Maier and Lee Pattison, the pianists, will teach exclusively at the David Mannes Music School next season. Owing to their enormous success and many concert engagements their schedule will have to be a limited one, and therefore reservations should be made as early as possible.

## Dohnanyi Due Here

Dohnanyi is expected to arrive on the S. S. New Amsterdam about February 10.



**ROSA PONSELLE.**

Birthday and betrothal vied with each other in the interest of the forty guests of Rosa Ponselle, the popular Metropolitan Opera soprano, in her apartment on Riverside Drive, Sunday evening, January 23. Here was the birthday and her brother's the engagement. Miss Ponselle acted as chef as well as hostess, by way of versatility, and reserved the big surprise for late in the evening, when she announced the engagement of her brother, Anthony Ponzillo, to Lydia Babuscio. Among those present were Mr. and Mrs. Louis Mann, Samuel Shipman, John Brown, Theodore Bauer, Mr. and Mrs. William Thorner, Mr. and Mrs. Spiegelberg, Mr. and Mrs. Black, Mr. and Mrs. Sundelius, Roberto Moranzoni, Mr. Agnini, Mr. and Miss Samboschek, Miss Dalossy, Mrs. Hambur, Maestro Romani, Willy Tyroler, Angelo Babuscio, the Misses Babuscio, Miss Prilik, Mrs. O'Connor and the Misses O'Connor, Mrs. Ponzillo, Adamo Didur, Mr. and Mrs. Leo Brown, Anthony Ponzillo, Anna Ryan, Mrs. Di Francesco, Mr. and Mrs. Vinz, Tandy Mackenzie and Carmela Ponselle. (International photo.)

**GUTIA CASINI,**

Cellist, who in 1914, when only sixteen years old, toured with Mme. Sembrich, who introduced him to America. The following year he repeated his triumphs on tour with Frances Alda, again scoring distinctive successes this season with Mary Garden. Mr. Casini will tour this country next season under the management of M. H. Hanson. (Apeda photo.)

**MURATORE ON THE RIVIERA.**

Several recent snapshots of the famous French tenor, one of which was taken with his wife, Lina Cavallieri, prior to his sailing for America, where he has been scoring one success after another with the Chicago Opera.

**NIKOLAI SOKOLOFF.**

Conductor of the Cleveland Orchestra, who will appear with his organization at the Hippodrome in New York on the evening of February 13. Other cities included in the Eastern tour of the Cleveland Orchestra are Pittsburgh, Washington and Boston. (Standiford Studio photo.)

**HELEN STANLEY,**

Soprano, who will give a joint recital in Buffalo on February 20 with Samuel Gardner, the violinist, whose song, "The Secret," will find a place on her program. (Apeda photo.)

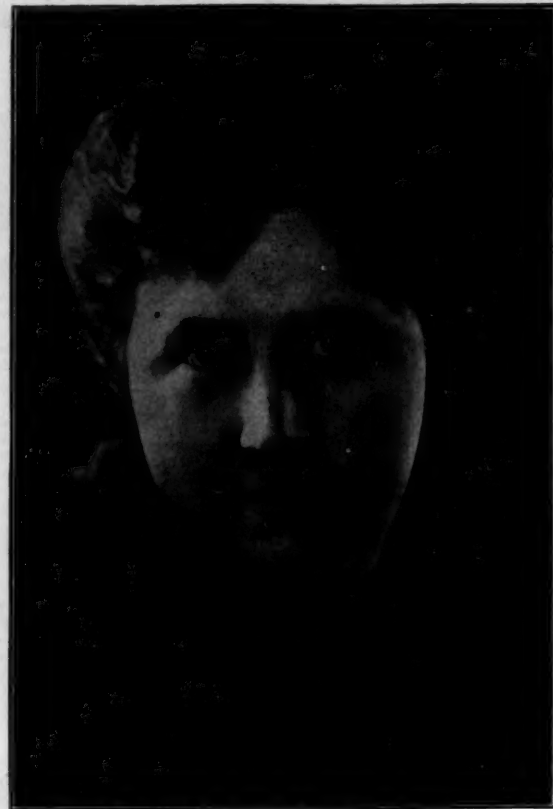
**KATHRINE MURDOCH,**

Coloratura soprano, who is winning much favor this season, snapped with Bobby Broilier, tenor-soloist with the Royal Scotch Highlanders Band, while on tour with that organization. Everywhere she sang Miss Murdoch met with excellent criticism, the reviewer of the Rome (Ga.) Tribune describing her voice as one "that grips."





**BEULAH GAYLORD YOUNG,**  
Soprano and teacher of voice, is a former pupil of Dr. Frederick Bristol. Her teaching has increased so much of late that she has taken a studio in Carnegie Hall, where she teaches two days a week. A number of her pupils are singing with success in church and in motion picture houses.



**FLORENCE HINKLE,**  
Who recently returned from a most successful trip of two weeks in the West, where she appeared in Batesville, Ark.; Iowa City, Ames, Waterloo and Mason City, Ia., and Manitowoc, Wis. Packed houses greeted the singer at each of the concerts, and there was much applause.



**TWO CELEBRITIES.**  
P. A. Tirindelli and Eugene Ysaie recently photographed in Cincinnati.

**CECIL ARDEN,**  
Contralto of the Metropolitan Opera Company, snapped in front of the Lyric Theater with Frederick Huber, manager of the Baltimore Symphony, just before her appearance with the orchestra on January 9.



**MINA DOLORES,**  
Who has been singing Arthur Penn's "Smilin' Through" with much success on her concert tours. (Kubey-Rembrandt studios photo.)



**THE GENERAL DIRECTOR OF THE CHICAGO OPERA ASSOCIATION.**  
(Photo by Moffett.)



## GOTHAM GOSSIP

### DICKINSON'S SAINT-SAËNS PROGRAM.

Every seat was occupied and many people were standing, at the January 28 noon hour of music given by Dr. Dickinson at the Brick Church. He played the well known "Rhapsody on Breton Carols," the scherzo-fantasia and "Marche Heroique." Very effective was the "Fantasia," in which the closing clear unison passages were especially notable.

Nevada Van der Veer sang "My Heart At Thy Sweet Voice" with harp and organ accompaniment; "Patiently Have I Waited" and "Evening At Sea" with opulent and golden tones. The long melody phrases in many of these were especially conspicuous in showing her breath control. Murmurs in the audience following each of her songs showed keen appreciation.

Mildred Dilling played "The Swan" and a "Fantasia" extremely well, her instrument sounding very resonant and expressive.

A Dvorak program will be given at the Friday noon hour of music on February 11, at the Brick Church by Clarence Dickinson, with John Barnes Wells, tenor, and Bedrich Vaska, cellist, assisting.

### HEMPEL AT THURSDAY MUSICAL.

At Emma Thursby's fourth musical afternoon, on Friday, January 28, the guests of honor were Frieda Hempel and Rafaela Diaz of the Metropolitan Opera Company. A most delightful afternoon was enjoyed. Randall Hargreaves sang appealingly "An Irish Lullaby," by Alicia Needham. Augette Foret sang several charming French songs in fascinating and vivacious manner. Frank Bibb's playing of Debussy's "Clair de Lune" and "Reflets dans l'eau" showed a perfect combination of the very finest of technique and the deepest and most beautiful true poetic feeling. John Louw Nelson played some of his own exquisite compositions—"Moonrise," "Reviens a moi," "The Vigil" and "Hush Thee, My Darling." Mrs. H. Durant Cheever presided at the tea table.

Among those present were: Frieda Hempel, Rafaela Diaz, R. G. Strauss, A. Foret, Frank Bibb, K. N. Das Gupta, of India, John Louw Nelson, Randall Hargreaves, H. D. Cheever, Mrs. Stewart Elliot, Mrs. S. G. Sheley, Mrs. P. F. Emery, Dr. Chas. G. Pease, Estelle Harris, Kitty Berger, Mlle. D. Oumiroff, Mrs. E. A. Grossman, Mrs. Theodore Parsons, Della Baker, Mary Newton, Dr. W. E. Griffiths, etc.

### CORLISS PUPILS' RECITAL.

An enjoyable program was given at Letitia Corliss' pupils' recital at her Carnegie Hall studio, January 30. Mrs. Schafner, soprano, sang a group of songs, including "The Messenger," "My Heart Is a Lute" and "One Fine Day" from "Madame Butterfly." Her voice is of a vibrant, sympathetic quality, and her high tones ring out beautifully clear and strong. There is much color in her tonal work. Marguerite Negley is the possessor of an unusually rich mezzo-soprano voice, which, for the comparatively short time she has studied, shows excellent training. Her numbers included "Dawn" (Curran), "Wake Up," "Sacrament," and "Lift Thine Eyes." Miss Scherow put much expression and life into her singing of "Heigh-Ho" and "Where My Caravan Has Rested." Mrs. Reed's soprano voice was very lovely in the aria "Vissi d'arte," from "Tosca." Her interpretation was fine, and her enunciation distinct. Miss Sandler gave "The Valley of Laughter" very prettily, and Miss Johnston's "Hay Fields and Butterflies" was very well sung. Edith Smith sang "Good-bye Summer" effectively. Miss Foster, a pupil of Frances De Villa Ball, played two piano solos, both most delightful modern numbers. Her touch is beautiful and her interpretation good. Edward McMullen, a pupil of Ralph Leopold, gave a number of piano selections, most Chopin, including the "Revolutionary" etude, the F major prelude, the F major nocturne, the C sharp minor fantasia impromptu, and several others. He plays with energy, and yet with fine feeling and artistic phrasing. Especially in the Chopin nocturne did he exhibit beautifully sustained, singing tones. Most charming numbers, too, were "Danse Charmante" and "Why," compositions of his own.

### WOMEN'S PHILHARMONIC SOCIETY RECITAL.

Under the management of the society's indefatigable president, Leila Hearne Cannes, two interesting and accomplished artists appeared at a joint recital, January 30, at studio 817, Carnegie Hall. The Norwegian soprano, Inga Julieva, assisted by Margo Hughes, accompanist, charmed the large audience present with songs in her native language by Heis, Grieg, Ole Bull, Halfdan Kjerulf, Petersen-Berger, Lodermann, and Thrane. The other was Frederick Bristol, pianist, whose fine performance and interpretations of "Harmonies du Soir" (Liszt), "Spanish Dance" (Guera), "Whims" (Schumann), "May Night" (Palmgren), "Cathedrale Engloutie" (Debussy) and "Punchinello" (Rachmaninoff), aroused much enthusiasm. On the program were Leila T. Gardner and Mrs. Harry Prietting as the reception committee.

### THE NICHOLS RE-ENGAGED IN VERMONT.

Mr. and Mrs. John W. Nichols, of Carnegie Hall, New York City, the well known tenor and pianist, have been re-engaged for the Summer School of the University of Vermont, at Burlington. This will be their eighth year at this summer assembly, and their success has been proven by the large numbers of students who come from all parts of the country for the study of voice and piano.

Several free scholarships in various branches of music are given at this school, and an oratorio will be given by the Summer School Choral Club, which will have its third season this coming summer. The Music Club, which is one of the social features of the school, will give several affairs and advanced students in the music and dramatic departments will have opportunities for public appearances at many concerts and club meetings.

### ARTS ASSEMBLY MEETINGS.

Mrs. Rodolphe Frese, founder and president of the Arts Assembly, has issued a four-page folder calling attention to the purposes of this organization. They wish to promote unity among existing art organizations; to solicit co-operation in establishing an entirely new commercial basis

for the presentation and representation of Art and Artists in America; to create a fund for the purpose of aiding deserving artists and students in need of financial assistance, where philanthropists can pool their contributions, which will be distributed discriminatingly and justly through committees elected for that special work; to invite interest and collaboration in plans for erecting a monument to Art. A meeting of the Assembly was held February 1 at headquarters, Stockton Chambers, 306 West 109th Street.

### FLORA MORA FOR HAVANA.

Flora Mora, the Spanish American pianist, who gave a very successful recital in Carnegie Hall early this season, left New York last week for Havana, where she has established connection with the Granados Conservatory. Her superior piano playing and winning personality will bring her success wherever she goes.

### GEHRKEN ORGAN RECITAL.

Assisted by Hazel Clark Kent, soprano, Warren Gehrken, A. A. G. O., gave his eleventh organ recital at St. Luke's P. E. Church, Brooklyn, February 2. He played some of the biggest works known in organ literature, including the Bach toccata and fugue in D minor; the "Pieve Heroique," by Cesar Franck, and works of modern composers. Miss Kent sang a Verdi aria and an Indian "Love Song" by August Walther. These recitals are given on the first Wednesday evening of every month.

### VAN ATTA AND LEVITZKY MUSICAL.

A musicale at the studio of Michael Posner, violinist and composer, January 30, by Augusta Van Atta, contralto, and Ben Levitzky, violinist, brought some interesting numbers. The violinist played works by Couperin, Beethoven-Seiss-Elman, Sarasate, Pugnani-Kreisler, Bach, Cecil Burrell and Wieniawski. Miss Van Atta, who is an artist pupil with Mme. Dambmann, sang songs by Posner with much expression and clear enunciation. The accompanists were Willard Sektberg and Isidore Franzblau.

### SHERA GIVES "HORA NOVISSIMA."

J. Fletcher Shera, director of music at St. James M. E. Church in Harlem, presented Parker's oratorio, "Hora Novissima," January 30 at a special musical service. The guest soloists were Estelle Wentworth, soprano; Pearl Benedict-Jones, contralto; Arthur Hackett, tenor; Bernard Ferguson, baritone, and John Doane, recital organist. Mr. Shera's enterprise in producing important works at his church is much to be commended.

### KRIENS' STUDIO BURGLARIZED.

Christiaan Kriens, the violinist, composer and conductor, lost three violins, a bow, silverware and (whisper it) \$400 worth of liquor, taken from his studio last week. A rather facetious notice of this burglary printed in the New York Tribune closes as follows:

But they stole also "The Headless Horseman," a comic opera which the composer had just completed after three years' work. When he discovered the burglary Friday morning he reported it at once to the police of Hempstead, L. I., in which town he always had supposed his home to be. The Hempstead police informed him

that a recent change of boundaries had placed his home within the jurisdiction of the Mineola police, and he reported the burglary to them. Wherever his home is, it won't be there long. He expects to sell it at the earliest possible moment, "as it is no safe place to live in."

### CHAMBERS AT SHORE ROAD CHURCH.

Florence B. Chambers, recently arrived from Warsaw and Paris, a pupil of Michelowsky (teacher of Paderewski), is the organist of Grace M. E. Church, also known as "Green Stone Church," in Brooklyn. She is an experienced organist and director, and gives thoroughly competent service to this church.

### MARYON MARTIN'S PLANS.

Maryon Martin, the well known contralto and teacher, will give a short summer course, beginning June 1, in New York City. This will include the correction of speech defects, as well as vocal music.

### VERDI CLUB MUSICAL, FEBRUARY 11.

Florence Foster Jenkins, president, announces a musical and dramatic afternoon, Waldorf-Astoria Hotel, February 11, at two o'clock. The artists are to be: Marianne Vota, contralto, Opera Comique, Paris; Luisa Carlucci, soprano; Aurora Varvaro Mauro Cottone, pianist (age nine); Harry G. Gribble, author of "The Notorious Mrs. Palmer"; Lucille Collette, violinist, and Grace Niemann, harpist. The accompanists will be Chev. Edouardo Marzo, Seismet Doda, Melchiorre Mauro Cottone and Mrs. Mac McDermott.

### WARDE TRAVER WITH HARDING.

Attendants at the various picture houses the past week have caught a glimpse of Warde Traver in company with President-elect Harding, going from a yacht on the way to a hotel at Miami Beach, Fla. He is also in the company of dancers in the Coconut Garden. Mr. Traver is having an exhibition of his paintings in a hotel at that beach. His musicales at his handsome studio are given by the most eminent artists in New York. He has given sixty-nine of these affairs to date.

### Rothenberg Sings Twice

On Sunday afternoon, January 16, Mme. Shommer Rothenberg, interpreter of Jewish songs, sang for the immigrants at Ellis Island, for whom her songs had a most poignant appeal. She has a beautiful, sympathetic voice which well suits the character of her songs and the complete understanding and artistry with which she sings won the hearts of her audience.

On the evening of the same day Mme. Rothenberg appeared at Cooper Union, and here again her success was instantaneous. In spite of the fact that she had sung earlier in the day at Ellis Island, and had had to hurry back to the city to be on time for her evening concert, Mme. Rothenberg's voice was fresh and clear. The audience gave her a big ovation, and the managers of this concert congratulated her, saying that they had rarely seen an artist so enthusiastically received. Both these engagements were arranged through Lazar S. Samoiloff.



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## PHILADELPHIA HEARS THREE ORCHESTRAS

Chicago, La Scala and New York Symphonic Bodies, Together with Local Forces, Offer Fine Programs—Crimi Scores in "Don Carlos"—S. Wesley Sears Conducts Interesting Concert—Mina Dolores and Engell-Jensen Give Recitals—Gilchrist Memorial Program—Local Boy Honored

Philadelphia, Pa., January 30, 1921.—At the pair of Philadelphia Orchestra concerts, January 21 and 22, Ossip Gabrilowitsch again wielded the baton as guest conductor, and Alexander Schmutler, violinist, made his initial bow to a Philadelphia audience.

The soloist offered Tchaikovsky's concerto in D major, his interpretation of it proving him a master musician, poet and technician of particularly laudable attainments. Schmutler is one of those rare mentalities or geniuses who appear upon the stage without impressive personality, without magnetism, without an expectant attitude, but who, as a violinist, must certainly be listed among the very few really big soloists of today. His offering of the cadenza alone was an assurance of this. The background offered by the orchestra was a delightful example of artistry and excellent ensemble.

The symphony was the Mendelssohn No. 3 in A minor and Gabrilowitsch fully realized all the charm of the work. According to tradition, the symphony was played without pause between the movements. The concert opened with an interesting and very excellent interpretation of Beethoven's overture "Leonore" No. 3.

One of the best programs of the present season was offered by the Philadelphia Orchestra at the Academy on Friday afternoon and Saturday evening, January 28 and 29. Dr. Stokowski, who has been resting from the arduous duties of conductor for the past three or four weeks, again took up the baton and directed, with his usual vigor, poetry and artistry.

The soloist of the evening, Hans Kindler, again and again proved himself a master cellist, thereby winning unbounded applause from the overflow audience. His bowing was remarkable for its freedom and grace of execution, while the vibrato produced by him was at all times relative and compassed with an entrancing elegance of artistic effect. In relation to his finger board technique, Kindler showed himself a master exponent of his instrument and his performance from this angle alone was amazing. To his tone, too much praise cannot be given, warmth, richness and beauty were ever in evidence, while the control of tonal volume was always absolute and bore the stamp of true genius. Playing the Lalo concerto in D minor, the cellist gave a remarkably fine interpretation of it. His ideas were not only revealed with decided charm but with an assured meaning of moods, their psychological intention and aesthetic design. The orchestral work was ideal, and one with the interpretation of the soloist.

Weber's "Der Freischütz" overture was the opening number and like "The Mastersingers" overture which

closed the concert Dr. Stokowski offered it in a truly inspired manner. Indeed, ensemble and esprit de corps were never more in evidence or displayed to better advantage than at the concert in question.

The symphony was Schubert's B minor "Unfinished." The smoothness of intonation, sheer charm of reflection and loveliness of concept all made for a full realization of the exquisite design. Dr. Stokowski and his artists received round after round of well deserved applause for their artistic achievement and were compelled to bow several acknowledgments.

MME. SAMAROFF SOLOIST WITH CHICAGO ORCHESTRA.

The Chicago Symphony Orchestra, under the direction of Frederick Stock, with Olga Samaroff as assisting artist, appeared in the Academy of Music on Wednesday evening, January 12. The audience was a large one and unstinted in its praise of both the work of the orchestra and that of the soloist. Rachmaninoff's E minor symphony was given a splendid reading by Director Stock. Mozart's "Magic Flute" overture, which opened the program, was offered with fine effect and made a wide appeal to all, while the "Finlandia" tone poem of Sibelius was excellently done.

Mme. Samaroff selected the Schumann A minor concerto for her part of the program and proceeded to reveal a wonderful interpretation of this truly delightful work. The exquisiteness of her tone, assurance of technical command and scholarly attainments all contributed towards a most poetic, graceful and sincere interpretation.

The Chicago Orchestra is a remarkable organization and its playing was a great treat to those who were fortunate enough to gain admittance to the concert. The new timpani invented by Ludwig were used at this concert, the chief mark of distinction from timpani in general use being that the new instruments have a range of one and one-half octaves and the scale is regulated by the foot instead of the hand.

TOSCANINI AND LA SCALA ORCHESTRA HEARD.

For the second time this season Arturo Toscanini and the La Scala Orchestra visited this city, appearing in concert at the Academy of Music on Saturday evening, January 15, before an overflow audience that spared nothing in the way of attention or enthusiasm as the program was unfolded by the noted conductor and his splendid organization. Among many other things worthy of note and praise having to do with the custom or wishes of this director, the writer, owing to lack of space, can draw attention to but a few. However, they include the absence of a prolonged "tuning up" preface, in which orchestras generally indulge upon the stage prior to the start of the concert. The program was finely balanced and included the Brahms symphony in D minor, op. 73; two compositions by R. Pich-Maniagalli, as well as one each by Roussel, Strauss and Verdi. Throughout the entire evening, Toscanini proved himself a masterly interpreter and guide. His conducting was in every sense symphonic in both manner and treatment. His Brahms, though a Latin Brahms, was assuredly as effective, interesting and enjoyable as is the Teutonic Brahms to which we are inured. The concert was under the efficient management of Arthur Judson.

NEW YORK SYMPHONY WITH RACHMANINOFF.

Certainly Mr. Damrosch knows how to build a program and assuredly his hundreds of Philadelphia admirers acclaimed him a master of interpretation on Thursday evening, January 20, when he and his instrumentalists with Sergei Rachmaninoff, as soloist, appeared at the Academy of Music before a very large attendance.

The Brahms symphony No. 2 in D headed the list and was given a well nigh flawless presentation. The director swayed his artists as a unit by the authoritative and magnetic wielding of his baton. The strings were particularly fine and sang with a full, rich tone of rare warmth; while the other divisions of the orchestra were equally colorful and assured in intonation.

Rachmaninoff offered his own second concerto and his playing aroused a tremendous outburst of acclamation; indeed many of those present arose and 'mid a furor of handclapping and stamping of feet cheered him to the echo.

The closing numbers were from Wagner, the first of which "Dreams" (a study from "Tristan and Isolde") afforded concert master Gustave Tintol an opportunity for a display of his excellent violinistic art. After this the "Fire Music" from "The Valkyrie" was given. Helen Pulaski Innes conducted the local management of this exceptional concert.

CRIMI IN DON CARLOS.

Old in point of age yet new from the fact that it has never, within the recollection of the writer, been heard here, the Metropolitan Opera Company offered Verdi's spectacular "Don Carlos" at the Academy of Music on Tuesday evening, January 25.

Appearing in the title role, Giulio Crimi gave entire satisfaction from both a vocal and histrionic point of view. His pure tenor voice of wide range was used to the best artistic advantage throughout the entire performance, while his mastery of tone modulation, technique and general interpretative conception was unusually convincing, beautifully presented and from time to time won frenzied outbursts of spontaneous applause. Crimi is assuredly an artist whose visits are looked forward to with pleasant anticipation.

The Rodrigo of Giuseppe de Luca was finely conceived and sung in a voice of marked beauty, his work creating decided outbursts of enthusiasm. Jeanne Gordon triumphed in the part of Eboli; her acting was superb and her voice sounded forth in full, vibrant and vital tones. Rosa Ponselle as Elizabeth again revealed the beauty of voice and artistry of which she is such a capable exponent.

Others in the cast adding an equal proportion of charm to the opera were Adamo Didur, Louis D'Angelo, Angelo Bada, William Gustafson, Ellen Dalossy, Maria Savage and Marie Sundelius. The chorus arose to high degrees of tonal splendor and musicianly understanding.

Papi conducted with great attention to detail, yet along broad elastic lines of true reflective mood quality.

PHILADELPHIA GRAND OPERA COMPANY GIVES "LUCIA."

Donizetti's "Lucia" was in evidence on Saturday evening, January 22, at the Philadelphia Opera House, where a large audience gave vent to unbridled enthusiasm on numerous occasions during the performance. Melvena Passmore won a triumph in the title role, the result of her work necessitating many recalls and a repetition of the latter part of the mad scene aria. Her strict adherence to pitch and intonation is worthy of especial note. Salvatore Sciarretti as Edgardo was both vocally and histrionically convincing. Antonino Scarduzio, as Lord Ashton, accomplished very good work; while others in the cast, who contributed an equal share of success to the occasion, were Anita Klinova, Pimazzoni, A. Paoloni and Arturo Biassi. Balducci displayed great magnetic power and splendid understanding in his conducting.

S. WESLEY SEARS CONDUCTS CHARMING CONCERT.

On Monday evening, January 17, S. Wesley Sears, organist and choir master of St. James Church, conducted an interesting concert in the auditorium of the Church Guild House. Many of the numbers offered were presented by the justly famous choir of St. James Church and the splendid interpretations offered, as well as beauty of tone in evidence, can be credited to the efficient and artistic teaching as well as conducting of Mr. Sears.

The numbers offered were both varied and of assured musical value, while the interpretative skill, assurance of attacks and releases like the perfection of ensemble revealed, held the interest and aroused unlimited enthusiasm among the audience.

Among the works presented were "Song of the Vikings" (Faning). This work was magnificently done bringing forth the round and rich beauty of tone for which the choir is noted. Next followed four songs, all sung a cappella. They were Barnby's "Sweet and Low," "A Joyous Christmas Song," by Gevaert; "Bethlehem," Schubert, and "Fierce Was the Billow," Noble. A remarkable factor in these songs, sung a cappella, was that the intonation of pitch was particularly well sustained; in fact, there did not seem to be any deviation whatsoever in this connection, a factor that is deserving of the utmost commendation.

In directing the choir Mr. Sears displayed the utmost skill, authority and musical understanding. The reflection of the moods revealed by him through the mediumship of the choir were at all times relevant, artistic and convincing.

Other numbers listed on the program were given by George Russell Strauss, baritone, whose singing of two negro spirituals aroused much applause, while the really splendid and effective voice of Harold Rawley, tenor, was heard to great advantage in "Lolita" of Buzzi-Peccia.

The concert closed with an offering of the duet "In this Hour so Solemn" from Verdi's "La Forza del Destino," offered by Walter S. Torr and Mr. Strauss.

During the concert Rev. Dr. Mockridge complimented the choir, soloists and Mr. Sears for their admirable work. Master James Challenger, soprano, gave much delight by his interpretation of "Spring's Awakening," Sanderson. This young boy's voice is remarkably flexible, and of a lovely quality.

MINA DOLORES IN RECITAL.

Before a musically and socially representative audience Mina Dolores, the well-known concert soprano, appeared at Witherspoon Hall Wednesday evening, January 19. The charm of this recital which was under the auspices

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of the University Extension Society, will long be remembered.

Again demonstrating her recognized ability as a singer and interpreter of splendid style, the warmth, brilliancy and purity of her intonation were ever in evidence, while her interpretative skill, like her tonal volume, seems to have grown immensely in breadth and quality. Moreover, this artist presents all her numbers in the language in which they were originally written, all of which she speaks fluently. Quite a tax in this direction was exacted of her at this recital, as she sung in English, Italian, French, German, Yiddish and Russian. The program was divided into five groups, each number being in every sense musically worthy and chosen with skill for blending, contrast as well as poetic effect. Two Philadelphia composers were represented on the program. Mauritz Leefson's "Cupid's Visit," a quaint and sprightly bit of writing, received a very laudable interpretation which drew forth much applause as did Nicholas Douty's "Song of Joy" which was equally interesting and full of charm. "Rachem" was done in Hebrew and made a decidedly enthusiastic audience express even greater approval.

The last group consisted of five folk songs, including one by Gurilov and two from Tschalkowsky. This was done in native Russian costume and the exquisite interpretation drew salvos of applause from the audience.

During the concert Miss Dolores was compelled to give many repetitions and several encores.

The accompanying of Ellis Clark Hammann was artistic and too much praise cannot be given him for the sympathetic and masterly manner in which he formed the tonal backgrounds for the singer.

#### ENGELL-JENSEN RECITAL.

Birgit Engell, Danish soprano, and Olaf Jensen, the well-known concert pianist, appeared Wednesday afternoon, January 26, in the foyer of the Academy of Music. Madame Engell was assisted by Coenraad V. Bos.

The singer proved to be an artist of the highest type, her voice being large, round and full in addition to possessing great warmth. The soloist's interpretations were extremely commendable and drew forth much applause.

Olaf Jensen was in fine fettle for the occasion, his part in the concert proving most interesting, thoroughly enjoyable, accompanied as it was by a display of thorough musicianship. Jensen is noted for his fine interpretations, impressive dramatic and poetic conceptions, as well as notable ability to group the various moods of the numbers included in his repertory in the most effective manner.

#### GILCHRIST MEMORIAL PROGRAM.

A Gilchrist Memorial program was presented by the Manuscript Music Society in the Clover Room at the Bellevue-Stratford, January 11. Frances McCollin, friend of Dr. Gilchrist, was in charge of the program, which was made up entirely of works by Dr. Gilchrist. Those who participated were the Philadelphia Music Club, under the direction of Stanley Addicks; Henry Gurney, tenor; Mrs. Duncan Campbell, accompanied by Mrs. Gulbransen; Frederick Hahn and Lucius Cole, violinists; Charlton L. Murphy, viola; Bertrand Austin, cellist; Agnes Clune Quinlan, pianist. A large and representative audience testified, not only to its veneration of Dr. Gilchrist, but also to its pleasure in the works as presented, by its enthusiastic reception of the program.

#### TALENTED PHILADELPHIA BOY CAPTURES FIRST HONORS AT ITHACA.

Grisha Monasevitch, pupil of Frederick E. Hahn, at the Zeckwer-Hahn Philadelphia Musical Academy, won the coveted Sevcik scholarship offered by Kubelik. Fifty-five pupils from all parts of the continent—the cream of the young violin talent—competed for the prize which is valued at \$1,200 and carries with it the advantage of a year of study with the noted pedagogue, Sevcik.

Young Grisha was born in Philadelphia in 1903, of Russian parentage and his entire musical education has been obtained in this city. Frederick Hahn, his teacher, always had great confidence in the boy's ability but owing to his modest demeanor found it difficult to secure recognition of his talent.

At the Stokowski medal contest last year Monasevitch received honorable mention and this season the Philharmonic Society gave him an opportunity of being heard with the orchestra at the last concert when the young artist was the sensation of the evening. Mr. Hahn is delighted at the success the boy has had and predicts a great future for him. G. M. W.

#### D'Alvarez and Levitzki for Boston

Notwithstanding the fact that she had Toscanini and La Scala Orchestra in competition on the same night, Marguerite D'Alvarez drew not only some of her admirers who remembered her successes with the Boston Opera Company, but also some of the Boston critics to her recital in the Town Hall at Milton, Mass., a suburb of Boston, on January 7. Her success in her new field as a song recitalist was such that L. H. Mudgett has engaged her for one of the Sunday afternoon concerts at Symphony Hall on February 27. Mischa Levitzki will share the program with her on that occasion, making his farewell appearance in Boston for two years, before leaving for his tour of Australia and Europe.

#### Czerwonky Appears in New York

Richard Czerwonky, violinist, played on January 30 at the Globe concert before an attendance of over 3,000 people. He scored a big success. Joseph Adler was at the piano. Among his selections was one of his own, "Romance," which had to be repeated. This number has just been published by Carl Fischer. The audience insisted on several encores and three extras had to be added.

During his week's stay in New York, the well known violinist made phonograph records. On February 20, Mr. Czerwonky will appear as soloist with the Minneapolis Symphony Orchestra. This will be the first appearance in that city since he left the orchestra three years ago to make his residence in Chicago.

#### A New Speaks Song

Oley Speaks maintains his position as a composer of versatile appeal, popular both with the artist and the general public. His "A Matin Song" was demanded twice at Lambert Murphy's recent Aeolian Hall recital, and his

newest song, "To the End of the Road," just published by the Boston Music Company in its Blue Bird Ballad series, is an extremely melodious number which will undoubtedly enjoy wide popular favor.

#### In Memory of Wagner's Death

In observance of the anniversary of the death of Wagner in February, 1883, Josef Stransky will present an all-Wagner program at the Philharmonic concert in Carnegie Hall tonight, February 10, comprising the overture to "Rienzi," introduction to Act III, "The Mastersingers," "March of the Knights" and "Bell Scene" from "Parsifal"; also Stransky's arrangement of excerpts from "Siegfried" and "Götterdämmerung," "The Flying Dutchman" overture, "Sounds of the Forest" from "Siegfried," "Funeral March" from "Götterdämmerung," concluding with the "Tannhäuser" overture. In this performance four tubas will be used in conformity with Wagner's wish that these instruments be employed in performances of excerpts from the "Ring des Nibelungen" music. Josef Stransky brought the tubas on his return from Europe and they will be used for the first time on this occasion.

The Philharmonic Society will have the assistance of the St. Cecilia Club, of which Victor Harris is the conductor, at the concert at Carnegie Hall on Friday afternoon, February 11, in a Liszt-Wagner-Strauss program including Liszt's "Dante" symphony. Stransky will also present Richard Strauss' tone poem, "Death and Transfiguration," and the prelude to "The Mastersingers."

#### Musical Activities of Agnes Reifsnnyder

One of the recent engagements of Agnes Reifsnnyder, an artist pupil of Ella Backus Behr (of Philadelphia), was on February 3, when she sang "Elijah" with the Tioga Choral Society. February 18 Miss Reifsnnyder is booked to appear for the University Extension Society, at which time Mme. Behr will be at the piano. There were some splendid press notices in the dailies on the day following the contralto's appearance last season with the Philadelphia Choral Society in "The Messiah," the critics mentioning her voice of fine timbre, musical perception, and her excellent rendition of the poignant solo, "He Was Despised."

#### Prokofieff's Music Called "Exquisite"

Even if there has been much controversy about the proper niche in the temple of art into which to place Serge Prokofieff, the dynamic Russian composer and pianist, Redfern Mason, the authoritative critic of the

San Francisco Examiner does not hesitate to call his music "exquisite." In part he goes on to say: "In his own compositions the Russian showed himself a true Muscovite dreamer. This young man has something to say, something individual, and at the same time, racial. But his Russia does not thunder along like Gogol's troika, causing earth and stars to wonder; it is a meditative Russia, wistful, and a little dubious whether life is worth while. He never defies the heaven; he bows his head like the Russian peasant; he has the acquiescence of the fatalist. But it is impossible to listen to him with indifference. His message may not be for all; but it is exquisite."

Prokofieff appeared in San Francisco on December 19, preceding and following his performance there by others of importance in the principal cities of this state. Everywhere the reception accorded him was the same; everywhere the true lovers of music and the critics alike appreciated the unusual genius of his playing—which might be characterized as the "something different" virtuosity of an "enfant terrible" of the keyboard. S.

#### Third Frederic Warren Ballad Concert

The third ballad concert of Frederic Warren at the Longacre Theater, Sunday afternoon, February 13, will present a program contributed by Olga Warren, coloratura soprano; Loraine Wyman, interpreter of folk songs; Cornelius Van Vliet, cellist; Elizabeth Lennox, contralto, and Thomas McGranahan, tenor. Francis Moore will accompany the artists on the piano. The success achieved by Mr. Warren with these monthly musicales has prompted him to extend the series beyond the month of April, which was the final date originally set.

#### Van der Veer to Sing in Summit

Nevada Van der Veer (whose voice the Telegram called "one of the best contraltos now on the concert stage," after her recent New York recital) is to sing in Summit, N. J., on March 3. On January 28 she sang in Hamilton, N. Y., rounding out a month in which she has been unusually busy.

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## OPINIONS OF THE PRESS

### Kraft Wins Honor in Home Town—Chicago

One of the most successful song recitals given in Chicago was that which Arthur Kraft, the popular tenor, gave there in November, when Orchestra Hall was crowded with enthusiastic listeners. His huge success is told in the following press tributes:

From the difficulty so many artists find in singing a song so that it means something you realize that it is a taxing form of art, but to hear Mr. Kraft it sounded quite simple. This is just the way it ought to sound if the audience is to have any pleasure in the singing. The artist must gain technic somewhere and somehow, but when he sings it is not supposed to show.

It was possible for me to hear only the first group, but if he maintained the same standard during the rest of the evening as in the songs I heard, then he gave a song recital worth hearing. Mr. Kraft has stepped right into an important place at a song singer.

There was a large audience present and they applauded with a vigor which left no doubt of their pleasure.—Chicago Evening Post.

By his well chosen program, a clean enunciation and a fine use of a lovely lyric tenor, he more than justified his followers' faith in his abilities and gave to those who had not heard him before a keen desire to hear him again.—Chicago Journal of Commerce.

Another fine singer may now be claimed a Chicagoan in the person of Arthur Kraft, the tenor, who was heard in a very good song recital at Orchestra Hall. He captivated his large audience by the beauty of his voice, by his musical gifts and by his clear diction. He sang a group of French songs by Liszt, Debussy, George Hue and Fauriol and also the "Dream" air from Massenet's opera, "Manon," with poetic feeling and with the poetry of the real artist.—Chicago Daily News.

It is gratifying to see that an American, a Chicagoan, is able to fill Orchestra Hall with an audience like that which applauded Arthur Kraft. The young tenor gave a program that was well chosen, varied and interesting, to the evident satisfaction of the dilettante and decidedly discriminative public. Kraft is an artist first of all. With a voice not unusual of timbre or volume, he obtains effects of shading and expression that make each song a separate and lucid musical and poetic message.—Chicago Evening American.

When one became accustomed to the limpid, clear, and penetrating tenor voice, with its insinuating tenderness of lucious high tones emanating from the throat of so robust, splendid and thoroughly masculine figure as Arthur Kraft, one enjoyed his recital immensely. His enunciation in its clarity was a delight, his musicianship commendable and his interpretations a trifle tinged with the pleasantly sentimental.

He was most successful with his audience, which was of gratifying size and one that was entirely positive in its appreciative enthusiasm.—Chicago Tribune.

Arthur Kraft, Chicagoan, gave a song recital at Orchestra Hall, labeling himself a lyric tenor with more justification than a good many of his fellows, for certainly he is a tenor, and equally certainly he is lyric in a delightful fashion.

He has a voice of fine quality and he has learned to use it with much skill.

Not the least of Kraft's claims to attention is the fact that he knows how to project every word of the English language so that it can be clearly understood.—Chicago Journal.

He disclosed a voice of pure tenor quality, not large, but golden flexible, and well trained. He sang with tender feeling and excellent taste.—Herald-Examiner.

### Harold Land Triumphs in Syracuse

Harold Land, the young baritone, recently visited Syracuse and made a big hit with his fine, manly singing, as is evident from the following press excerpts:

Harold Land is a baritone with a fine register, and he handled his voice splendidly, being especially delightful in the first group, consisting of five numbers, sufficiently diversified to illustrate his ability as a vocalist.—Syracuse Journal, January 27.

It has been a long time since a better concert baritone than Mr. Land has been heard in Syracuse. He is well schooled, has complete mastery of his voice, is true to the pitch and sings with an artistry that is refreshing in these days of inartistic offerings, both vocally and in the instrumental realm. Mr. Land's diction is exceptionally clear. One of the most delightful of his English group was the Vanderpool song, "The Want of You," which he sang exquisitely.

The Gounod aria, which opened the program, gave Mr. Land an opportunity for a trill, not common among baritones or songs suited to baritones. In this number, he was heartily applauded. His first group started with the delightful "Caro Mio Ben," by Giordani, and concluded with a beautiful rendition of Massenet's "Elegie," with Mrs. A. Dean Dudley providing the violin obligato. Mrs. J. Leslie Kincaid was at the piano for Mr. Land, and as usual provided a dignified and perfectly sustained accompaniment.—Syracuse Post-Standard, January 27.

### Dilling "Elicited" Much Admiration

Mildred Dilling recently returned from a most successful tour of concerts in Marion, Ind.; Springfield, Ill.; Bloomington, Ill., and Pittsburgh, Pa. Of her appearance in Bloomington the Daily Pantagraph of January 17 said:

Mildred Dilling, who appeared before the Amateur Musical Club, presented an ensemble of artistry that elicited much admiration from the audience. With the harp of gold most persuasive under her fingers, her artistry of dress, artistry of motion, and artistry of music, all combined to make a beautiful whole, with the palm and flower decked stage as a background—a whole essentially befitting the realm of music. . . . The harp is an instrument which is especially sensitive to the artist, and Miss Dilling has a personality that lends itself in a special manner to the interpretation of harp music, with a perfection of technic, a fine sense of rhythm and shading. She drew from it most graceful, beautiful soft toned music.

This appearance at the Amateur Musical Club was the harpist's third entire recital in that city since April. Of interest is the fact that out of a population of 3,000, the members of the club number 1,600.

### Beck "Held Her Own Admirably"

That Alma Beck, contralto, ranks among the foremost young singers of the day is attested by the following excerpts from her numerous worthy criticisms:

Alma Beck, contralto, held her own admirably. The singing of Miss Beck was exceedingly admired and greatly enjoyed. In addition to her fine voice, her enunciation was distinct and correct. Her most successful effect was in "He Shall Feed His Flock," full-throated and devotional without affectation.—Cincinnati Times-Star.

Alma Beck has a voice of great mellowness. Her aria, "He Was Despised," was beautifully phrased and colored.—Pittsburgh Sun.

Alma Beck, who sang the part of Delilah early in the evening, won the approval of the large audience.—Aberdeen Daily American.

Her voice is a true contralto, warm, colorful, of sufficient power, and she sang with unaffected good taste.—The Minneapolis Morning Tribune.

Alma Beck, the talented Cincinnati contralto, gave evidence of a glorious voice, which she employed most charmingly in "He Shall Feed His Flock," and the other solos allotted to her. There are few

contraltos of such genuine timbre as she possesses.—Cincinnati Enquirer.

Miss Beck acquitted herself with distinction in the role which Mme. Homer sang when "Elijah" was last given. She possesses the requisite opulence of vocal resources and her voice is richly colored.—Springfield Homestead.

Alma Beck has lovely tones and achieved most gratifying results throughout with more than an occasional electrifying moment.—Springfield Daily News.

Miss Beck possesses a fine voice.—New York Herald.

Miss Beck has not only voice but imagination and vivacity, also a personality distinctive and ingratiating.—Pittsburgh Dispatch.

Miss Beck sang without affectation and whether in recitative or in song, knew how to make the fine timbre of her voice tell.—Lowell Courier-Citizen.

Alma Beck proved to be a revelation. Her appearance here will not soon be forgotten. Miss Beck has a lovely voice and a thoroughly ingratiating personality, to which asset she adds musical feeling of superior sort and intelligence of reading entirely beyond cavil.—The Chicago Music News.

### Pittsburgh and New York Laud Dai Buell

Dai Buell, pianist, recently was heard in Pittsburgh and New York with pronounced success. That she excited the admiration of critics in these cities is indicated by the following excerpts from press notices of her recital:

Miss Buell is very youthful in years, but very mature in musical accomplishments. Alkan's "Perpetual Motion" gave opportunity to the pianist for exhibition of marvelous skill in similar simultaneous fortissimo movements with both hands, a veritable antithesis to this being the "Jeux d'Eau," by Ravel, in which the musical play of fountains and rivulets was charmingly echoed.

The recital ended with a fine rendering of a complicated concert study by Scholzer, and Miss Buell anticipated each number with



DAI BUELL,  
Pianist.

quaint explanatory remarks in relation to composer and composition.—Pittsburgh Gazette-Times.

In the Kobold "Enchantment," Miss Buell caught the delicacy that goes with the convention of imp-playing. She was at once piquant and droll. She gave the MacDowell sketches intimacy and effect and no mean skill.—Pittsburgh Post.

Dai Buell can be counted on to present something unusual in the way of programs. Last year it was Bach, while this year the greater part of her program was given to MacDowell, with Grieg as an important second. Miss Buell is a remarkable miniaturist.—New York Evening Post.

Pianists are like sheep, one after another they present programs of stereotyped monotony, never realizing that if they played unusual music there might be a greater opportunity for their critical hearers to enjoy their playing. Dai Buell, fortunately, is one of the exceptions to the rule, and when she makes her annual excursion from Boston she can be depended upon to give us interesting and unfamiliar programs. Miss Buell remains an earnest and informing artist, a serious and most eloquent expounder of the keyboard intricacies.—Brooklyn Eagle.

Miss Buell's playing is graceful. She has a fine touch, a nice rhythmic sense and is very musical. In her own individual way she has the faculty of being interesting.—New York Telegram.

Miss Buell's playing is familiar and competent, and her recital gave pleasure in its simply drawn perspective of music of a latter day.—New York Times.

### About Povla Frijsch There Was No Question

According to the many press reports at hand, Povla Frijsch has been scoring one triumph after the other on the Pacific Coast. After appearances in Oakland and Stockton, the singer was lauded as follows by two of the dailies of those cities:

About Povla Frijsch there was no question. Her excellent notes were their own chief commendation. . . . Mme. Frijsch offered us the first taste of her art and it was to be highly relished. Mostly her songs were of her native Denmark and they all possessed the exotic atmosphere which is of Grieg. It was easy to understand, hearing them, why Scandinavian composers cling so determinedly to their native idiom. It is a thing of beauty not yet exploited to the limit we can desire. Mme. Frijsch sings in a soprano voice of much textural beauty, well produced and intelligently guided. She sings with never lacking emotional warmth and with a grace of manner that adds largely to her charm.—Oakland Tribune, January 11.

Mme. Frijsch grew in favor with her audience until the enthusiasm ran wild and the huge crowd which taxed the capacity of the High School Auditorium, even to standing room, called her out on the stage five times following her last group of songs.—Stockton Daily Independent, January 15.



## OPINIONS OF THE PRESS

### Echoes of Althouse's Pre-Xmas Tour

The following excerpts are echoes of Paul Althouse's recent success in Ohio before the holidays. Mr. Althouse is at present filling numerous dates on the Western coast. The Dayton Journal of December 1 said:

It was good music—the entire program. Mr. Althouse we knew was an opera singer of more than ordinary calibre, and hence we are not surprised that his vocal gifts shone with unusual splendor in his operatic numbers. We were not so amazed at the power and range of his voice in his "Celeste Aida," most exacting aria that it is. But when a concert singer can sing the simple lyrics so that his hearers want more and more of them, then he is stamped as the all round concert artist, and such Althouse proved himself last night. His voice is surprisingly flexible for one so powerful and resonant and contains a very appealing quality which was skilfully used in his dramatic interpretations.

In reviewing this concert the critic of the Dayton Daily News had this to say:

The elements conspired against concertgoers Tuesday night, but those who braved the storm so thoroughly enjoyed the concert that there is nothing but pity in their hearts for those fair-weather fellow beings who thus missed the remarkable singing of Paul Althouse. He possesses a tender voice that has compass and power coupled with an accurate and illuminating enunciation.

### Mrs. Littlefield "Magnificent" in Oratorio

On the occasion of her appearance in Westerly, R. I., Laura Littlefield, the soprano, was lauded by the press of that city as follows:

Mrs. Littlefield gave a touch of modernism to the program. Her numbers, with the exception of the Puccini aria, are the last word—the newest of the new things in musical composition. And the singer, equipped with a splendid voice and an enviable command of it, has the intelligence and the background of thorough musicianship so rare in singers, but so necessary to the interpretation of such modern pieces as were given. It is doubtful if any American singer could equal Mrs. Littlefield in her French numbers. Her diction is pure, her phrasing perfect and her singing always colorful and in synchronism with the mood of the piece. Her English numbers were most popular with her audience.—Westerly Sun.

A performance of "The Messiah" was given recently by the Concord (N. H.) Oratorio Society, and Mrs. Littlefield, as one of the soloists, scored heavily. Two of the papers reviewed the soprano's part in the program as follows:

Mrs. Littlefield was magnificent in the oratorio selections and was accorded a very warm reception following each number. Her rendering of "Rejoice Greatly" and "I Know That My Redeemer Liveth" were truly great.—Concord Evening Patriot.

Mrs. Littlefield sang most brilliantly.—Concord Evening Monitor.

### Critics Praise Frederic Warren Concerts

Evidence of the success and popularity of the Frederic Warren Ballad Concerts is found in the increased attendance at these events, the programs offered partly consisting of compositions rarely heard, interpreted by sincere artists.

The New York press has taken kindly to these concerts, which is evidenced by the following:

The second Frederic Warren Ballad Concert of the season, held at the Longacre Theater was well attended. The series, while it deals to a very small extent with the type of music indicated by its title, commends itself to those who enjoy a pleasant miscellaneous program of music performed by capable artists.—Tribune.

A stage set like a drawing room creates an atmosphere of comfort that makes a "Ballad Concert" very easy and pleasant for listeners.—Evening Mail.

The Frederic Warren Sunday concerts are rapidly growing in popularity, as the programs are always above the average and worth while.—Morning Telegraph.

The artists were Mabel Corlew, Frances Sopin, Ethel Newcomb and Fred Patton. These artists are all familiar and succeeded in making the extended program varied and entertaining.—World.

### Gruen Scores in Spokane, Wash.

Rudolph Gruen, the young pianist who is assisting Paul Althouse on his Western tour, is gaining much favor both for his sympathetic accompaniments and for his solo work, as the appended from the Spokesman-Review of January 23 would indicate:

Rudolph Gruen, who gave excellent support as accompanist, made a tremendous hit as a solo pianist. He has a velvet and delicate touch, which can be exchanged at will to the most forceful execution. He played the Chopin ballade in G minor to the delight of the audience, while the Rubinstein "Valse Caprice" was even better.

### Werrenrath's Songs "Living, Vital Things"

After Reinald Werrenrath's appearance in concert in Ridgewood, N. J., January 12, he received the following press comment in the Ridgewood Herald of January 13:

When Reinald Werrenrath comes to town, it's a signal for Manager Lilly of the Ridgewood Recitals to put in rows of extra seats to accommodate the audience that always manages to break the season's record. . . . One seldom hears a singer with a greater power of interpretation than this baritone whom America is proud to claim as her own. The picture is painted with a sureness that leaves no doubt as to its message; the swiftly changing mood of the song is made a living vital thing. . . . It was not alone in the tragic or dramatic composition that Werrenrath excelled. The first three numbers of his program, charming Old English or Irish airs, gave evidence of the mellow sweetness, the soft, full, covered tones at his command.

### Stepanoff an Authoritative Pianist

Varete Stepanoff, the eminent pianist and pedagogue, formerly of Vienna and Berlin, recently arrived in New York, where she opened a studio on Riverside Drive. The mere announcement that she established herself in the metropolis resulted in the enrolment of a large number of pupils. Although Mme. Stepanoff does not intend to appear in public as pianist, being desirous of devoting her entire time to teaching, it may be interesting to many to know of her success in the concert field abroad, hence the following extracts from leading European newspapers:

The piano playing of Varete Stepanoff aroused the greatest wonder and admiration. There has never appeared here a woman with such masculine power, combined with such a superb, luscious, singing tone. Her interpretations are filled with poetry, in fact, her appearance and personality are the personification of grace and beauty. . . . A more fully developed technique can hardly be conceived. The Saint-Saëns G minor concerto placed her art in the best light. In the first movement she displayed her soulful singing tone; in the scherzo her fingers fairly flew over the keys, but it

was all brilliant, clear and transparent. Her power and bravura in the finale were truly dazzling. Later she played the Bach-Tausig toccata and fugue, (one could scarcely believe that a woman was playing it) but the berceuse by Chopin was the crowning point; such delicate nuances, such a lovely tone, such pianissimo in the runs and trills, such poetry in her conception. Her playing of these numbers, together with a mazurka by Leschetizky quite electrified the audience, and the enthusiasm knew no bounds.—Strassburger Zeitung.

The wonderfully developed talent, and the beauty of her interpretations cast a spell of magic over her listeners.—Wiener Signale.

The apparently quiet and dignified Russian possesses all of those fine qualities which are the attributes of the feminine virtuoso, tenderness, feeling and poetic conception; but also the powerful and elastic touch of a man. We dwell particularly on this point, because Mme. Stepanoff produces a tone of gripping power without the least suggestion of pounding. Her technical accuracy is astonishing. The C minor concerto by Beethoven was superbly interpreted. A truly poetic conception gave life to the work of the master. This charming presentation was never disturbed by nervous mannerisms or apparent effort. The listener could give himself to absolute enjoyment. Lack of space compels us merely to mention that in the second part of the program Mme. Stepanoff's wonderful performance of a gavotte and variations by Rameau, "Des Abends" by Schumann, and a waltz in A flat by Chopin, displayed her technical virtuosity as well as a depth of feeling.—Schweizerischer Volksfreund, Basel, Switzerland.

### Jules Falk Presents Artistic Program

One of Jules Falk's recent concert appearances was in Wilmington, Del., and, as usual, the following day he received some splendid tributes from the press, two of which are reproduced below:

Jules Falk presented to a capacity audience at the New Century Club a program both varied and artistic. . . . Mr. Falk is a seasoned musician and a man of attainments. . . . This was Mr. Falk's first appearance in Wilmington although he is well known to a large number of local musicians and is playing a number of recitals in this immediate vicinity.—Wilmington Morning News, January 8.

Playing before several hundred music lovers last night in the drawing room of the New Century Club, Jules Falk, violinist and musician, presented an elaborate and artistic program. A concerto in D minor by Wieniawski was a delightful example of the young musician's talent.—Wilmington Evening News, January 8.

### Galli-Curci Delights Cumberland, Md.

Cumberland, Md., January 30, 1921.—On Wednesday evening last the Maryland Theater was filled to capacity with an enthusiastic audience that greeted Amelita Galli-Curci with open arms. People gathered from all parts of the city and the event will for some time stand out as one of the most brilliant in the city's history. According to the critic of the Daily News, "Galli-Curci captured musical Cumberland in a song recital that was surpassingly fine, delighting an audience that filled every seat. . . . The Madame's welcome was instantaneous; she won the hearts of all, not only with her voice but also by her pleasing stage presence and captivating smile. Her lengthy, although all too short, program was rendered without a flaw, the interest being heightened, too, by the presence of her husband, Homer Samuels, pianist, with Manuel Berenguer, the flutist. To the trained ear for music, it was apparent last night that the diva was in splendid voice. Again and again with the keenest of delight did thunderous applause greet her, several encores being given to appease those who were overwhelmingly delighted and asked for more and more." L. P.

### Cincinnati Acclaims Pistro

Mishel Pistro, the new Russian violinist, is firmly establishing himself throughout the country, not only as one of the season's most accomplished instrumentalists, but also as one of the master musicians of our day. Referring to his appearance with the Cincinnati Symphony Orchestra on January 8 and 9, the Inquirer stated that Pistro "is one of the finest violinists who has come to Cincinnati within recent years." The Commercial Tribune said: "The orchestra had every reason to feel proud of its share in presenting to the local public the gifted violinist, Mishel Pistro." Augustus O. Palm, critic of the Post, is firm in his belief that "not for a long time has Cincinnati heard such clear, concise playing and such legitimate violinistic effects as this sterling young artist displays." He goes on to say that the "Pistro presentation of the Goldmark concerto stood out at the symphony concert."

### Malkin Music School Students Appear

Headquarters of the Malkin Music School were completely filled Sunday evening, January 23, to hear a program which contained a dozen piano numbers, also two violin and one vocal. The music ranged from Bach to Rachmaninoff, so covering all periods and styles. All the pupils appeared at their best, following careful preparation, as is the rule at this school, but a few especially excelled, and to them these words of praise are due. Esther Baritz, May Hutner, Sylvia Fass, Sadie Birnhak, Rebecca Rosen and Minnie Kallisman, pianists; Amy Cohan, singer, all did extremely well. Others on the program who were heard and applauded by the large audience were Lucille Greenbaum, Sadie Shapiro, Elias Cohen, Jennie Fuga, Sylvia Fass, Sam Heller and Ida Ofsovitich.

### Three Dates in Three Days for Jollif

On January 25, Norman Jollif sang at Lowell, Mass., with the Choral Society; January 26 with the Orange Musical Art Society, and January 27 at Columbia University. The Lowell Courier said: "By beauty of his voice and the fervor he brought to his singing, Norman Jollif made an excellent impression throughout." Commenting on the Orange concert, Mr. Flanagan, of the Newark News, wrote "No more exquisite art in song has been revealed here this season." Incidental to Mr. Jollif's appearance with the Philadelphia Mendelssohn Club, the Record wrote as follows: "Such verve, power and artistic restraint could not fail to stir an audience."

### Dan Jones' Recital February 11

Dan Jones, the Welsh pianist, already heard in New York, will give a recital at Aeolian Hall on Friday evening, February 11.

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## CINCINNATI HEARS MANY WORLD-FAMED CONCERT STARS

Kreisler, John Powell, Joseph Bonnet, Josef Hofmann and the Flonzaley Quartet Among the Visiting Artists—  
C. S. O. Goes on Tour—Conservatory of Music  
Notes—Increased Forces at College of Music—Notes

Cincinnati, Ohio, January 31, 1921.—The appearance here on the evening of January 18, at Music Hall, of Fritz Kreisler, after some years' absence, was the occasion for an enthusiastic reception by a notable gathering of musicians and music lovers who crowded Music Hall.

### CONSERVATORY OF MUSIC ORCHESTRA CONCERT.

The orchestra of the Cincinnati Conservatory of Music gave its second concert of the season on January 20, in the concert hall of the Conservatory, under the direction of Pier Adolfo Tirindelli. The entire program was composed of compositions of the old Italian school of the sixteenth, seventeenth and eighteenth centuries. Much of the success of the orchestra, which has attained a noteworthy degree of excellence, has been due to the efforts of the director, and the results are seen on occasions like the recent concert. To show the character of the music played it can be noted that such composers as Galilei, Martini, Spontini, Bernasconi, Peri, Scarlatti, Vivaldi, Molinaro, Pergolesi and Nardini were given a prominent place. Soloists heard to advantage were Hazel Jean Kirk, Dorothy Cohn, Claudia Peck, Master Leo Polakke, Carl Wunderlich, Dorothy Richard and Mrs. Clarence J. Broeman. The introductory remarks were made by Thomas James Kelly, who also interpreted the program.

### LOCAL SINGER IN RECITAL.

A song recital was given on the evening of January 19, in the ballroom of the Hotel Gibson, by Elizabeth Durland Langhorst, local soprano. Mrs. Langhorst has a dramatic soprano voice that possesses power and earnestness, and the program was rendered in a pleasing manner. She sang a number of delightful songs, among which were two compositions by Cincinnati composers—"Portami Via," by P. A. Tirindelli, and "Sun Song," by Lillian Tyler Plogstedt. She was assisted by Gabriel Ysaye, who played a number of violin selections in a delightful manner, and Lillian Tyler Plogstedt, as accompanist.

### JOHN POWELL, SOLOIST, WITH SYMPHONY.

By way of introducing several novelties to the audience which attended the seventh symphony concert given by the Cincinnati Symphony Orchestra at Emery Auditorium on January 21, Director Ysaye, played some of the compositions of the modern school, which were new to Cincinnati audiences. The most pretentious number, however, was the first, the overture "Manfred," by Schumann. The symphony was that of Paul Dukas, in C major. The "Symphonic Fantasia" by George F. Boyle, an Australian composer, was full of charm. The "Marche Joyeuse" by Chabrier, was the closing number. The soloist, new to Cincinnati audiences, was John Powell, American pianist-composer, who proved his ability, skill and undoubted technical ability. He played one of his own compositions, "Rhapsodie Nègre." It gave him an opportunity to display his powers. He also played in conjunction with the orchestra, the Hungarian fantasy by Liszt. He was given a generous reception, and for an encore played the "Shadow Dance" by MacDowell.

### BONNET RECITAL.

The organ concert given at the East High School on the afternoon of January 23, by Joseph Bonnet, French organist, was listened to by a large audience, many who sought admission being turned away. The program contained a number of fine selections chief among these being the Liszt grand fantasy and fugue. In addition to the above there was also played two of the performer's own compositions: "Romance Sans Paroles" and "Variations de Concert," as well as the toccata and fugue, in D minor by Bach, and the "Pastorale" by César Franck. Mr. Bonnet was brought to Cincinnati by the Southern Ohio Chapter, of American Guild of Organists.

### GRAND OPERA PLANS.

Plans for the coming season of grand opera here in the early part of May are progressing in a satisfactory manner. Ralph Lyford announces that he has plans for obtaining some fine talent to sing the leading roles. The rehearsing of the chorus, which will be composed of 125 voices, practically all of local talent, has begun, and the details are being worked out in a very satisfactory manner. Liberal financial support has been guaranteed the opera festival, and there appears nothing now to mar the plans that have been made of giving this city a season of fine opera during the early part of May. The Cincinnati Symphony Orchestra will be an important part of the undertaking.

### C. S. O. ON TOUR.

The Cincinnati Symphony Orchestra left on January 24, for a two weeks' tour to a number of Southern cities, which will include stops at cities in Louisiana, Georgia, Alabama, South Carolina, Mississippi, Tennessee, returning home about February 7. The tour is directed by Eugene Ysaye.

### THE HOFMANN RECITAL.

Josef Hofmann, pianist, gave on January 26, a concert at Emery Auditorium that was indeed a delight to the audience. The first number was the Beethoven sonata "Appassionata," followed by a Chopin group, including the D flat major nocturne, mazurka in A flat major, valse in E minor, and polonaise in A flat major. The Hungarian rhapsodie, No. 6, of Liszt, and the lovely "Soiree de Vienne" by Schubert, were both played in that style that brings out their particular charms. He also played the "Danse Rustique," by Ganz, the "Danse Languide," by Scriabin, and Rubinstein's barcarolle in F minor. Rachmaninoff's "Pochiuelle" was included in his varied program, and the audience was so charmed when he had completed his last number, that it refused to leave the auditorium. He responded with two encores.

### FLONZALEY QUARTET IN DELIGHTFUL PROGRAM.

The Flonzaley Quartet was heard at the Odeon on January 28, it being the second concert in the subscription

series of the College of Music. There was a good sized audience present, and the concert was of that high class which is so much appreciated by lovers of the best music. Ensemble music is gaining in popularity, and the concert on this occasion was such as to add new laurels to the performers. The Flonzaley Quartet is of such a high standing that each member deserves that measure of praise that is generously bestowed upon the organization. The first number on the program was the D major quartet by Mozart. The manner in which it was performed was a delight on account of its high standard. The A major quartet of Schumann was superb, as were also "By the Tarn," by Eugene Goossens, and "Molly on the Shore," by Percy Grainger.

### INCREASED FORCES AT COLLEGE OF MUSIC.

Two departments of the College of Music have been given increased force by the addition of two new teachers. Contracts have been made with W. Foley, who will assume the position of instructor of vocal expression, and Adolf Hahn has been engaged to become one of the principal instructors in the violin department. Mr. Foley was a member of the College of Music faculty some years ago, but left to do private teaching. For several years he was director of the Apollo Club. Mr. Hahn was the first post-graduate to whom the College of Music awarded that honor. He spent some years in Europe and later returned to this city where he has been giving private lessons.

Lillian Arkell Rixford, head of the organ department of the College of Music, gave an organ recital in the Odeon on January 25. An attractive program was rendered.

### CONSERVATORY OF MUSIC NOTES.

Never in its long and brilliant history of musical achievement has the Cincinnati Conservatory of Music found itself fortified with so much promising talent, nor such a full schedule. Expansion in every department had to be faced and met, new and larger dormitory facilities were added to care for the influx of students from every state in the Union. The voice department has grown from the day when Clara Baur heroically worked alone, to the time when Dan Beddoe, John A. Hoffmann, Mme. Wieseik, Albert Berne, Thomas James Kelly, Frances Moses, Mrs. Thomas Kelly, not only found themselves with a full schedule but must fortify themselves by the help of assistants from their graduate pupils. From this department, as a natural consequence, it was an easy matter to build up a fine School

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of Opera. Ralph Lyford as director of the department has already achieved noteworthy success.

Fulsome praises have poured in on Pier Adolfo Tirindelli for the success of his carefully planned and beautifully rendered program of Italian music given recently by the orchestral forces of the Cincinnati Conservatory of Music. When Mr. Tirindelli planned the program it was not only with the thought of accomplishing something unique musically, but more especially with an idea of its fine educational value to the students and musicians who were to be the audience.

When Frederic Shailer Evans offered a hundred dollar prize in the state competition held last Spring before the Ohio Music Teachers' Association at Oxford, Ohio, the prize was won by Lucile Wilkins, a pupil of the Cincinnati Conservatory of Music, in competition with fourteen other pianists. Miss Wilkins promptly gave it as a nucleus for what she specified should be known as the Frederic Shailer Evans prize. To this Mr. Evans added the balance of \$500.00. The interest in perpetuity will be used to purchase annually a set of Grove's musical dictionaries to be awarded to the winner each year in a contest open to pupils of the Cincinnati Conservatory of Music. Contestants must play before a board, no member of which shall have a pupil in the contest. The piece must be one of the larger Beethoven sonatas (not earlier than op. 53), or a sonata of Schumann, Chopin or Brahms, or one of their larger works. Besides this the contestant must also play a modern virtuoso piece.

On January 30, the Cincinnati Conservatory of Music gave another program for the Armo Series of Sunday afternoon concerts in Middletown, Ohio. The program was given by Hazel Jean Kirk, violinist, and Fern Sherman, pianist, a return engagement for these talented young women; Dorothy Louise Cohn, cellist, and Carl Maybach, trombonist.

### MUSICAL ITEMS.

Ina Seeman, pupil of Lillian Arkell Rixford of the College of Music, has just been appointed organist at the Northside Presbyterian Church. Robert McIntosh, another pupil of Mrs. Rixford, has been appointed organist at the Delta Avenue Methodist Church.

Clyde Knost and Irma Lindenmeyer, pupils of Hans Schroeder, of the College of Music, gave a very successful concert at Portsmouth, Ohio, January 19.

The lecture given by Daniel Gregory Mason, on the "Listener's Share in Music," which was delivered at the auditorium of the Cincinnati Conservatory of Music on

January 17, crowded the hall. The lecture was given under the auspices of the Conservatory Alumnae Association, which is endeavoring to establish a Clara Baur Memorial Fund for the purpose of furthering musical education in memory of the founder of the institution.

Marguerite Melville Lisniewska has returned to her classes at the Cincinnati Conservatory of Music after a tour of the east, where she played a number of engagements.

The fourth Sunday afternoon concert at the East High School Community Center was given, January 23, with an interesting program.

Lucille Eilers was hostess to the active membership of the Clifton Musical Club on January 25. There were a number of musical selections enjoyed on this occasion.

The Woman's Club music department held a meeting on January 28, the program consisting of interesting novelties.

The Norwood Musical Club held a meeting at Library Hall on January 25. The subject for discussion was "Absolute and Program Music," by A. J. Gantvoort. Mendelssohn's Scotch symphony was illustrated at the piano by Rose G. Rockwell, who was chairman of the program.

Under the direction of A. J. Gantvoort, a quartet from the College of Music gave a musicale for the Shriners, January 28. Those taking part were Harriet Hegner, soprano; Augusta Litzendorf, alto; George Rambo, tenor, and Richard Fluke, baritone. Frederick J. Hoffmann was at the piano.

The College of Music Chorus under the direction of Albino Gorno, has taken up the study of Grieg's "Olaf Trygvasson." It has not been heard here since the 1908 May Festival, and was given then in memory of the composer. It will be heard on the same program with the "Stabat Mater," by Verdi.

"Joan of Arc" was given a successful performance, January 25, at the Welsh Presbyterian Church, under the direction of David Davis. The soloists were supported by a chorus of eighty voices.

A Chopin and Chaminade program was given by members of the Meltone Musical Club at the home of Carrie Schmitt, Clifton, on January 26.

### MINNIE TRACEY STAGES "MIRACLE PLAY."

A "Miracle Play," that was arranged and staged at the Cincinnati Woman's Club by Minnie Tracey, the well known singer and teacher, was given on the evening of January 12. The play was presented in the style of the twelfth century, with musical setting by Paul Bliss, a local composer. Those who participated were all local talent, and the various scenes and tableaux were very faithfully portrayed, the music being most impressive. The soloists were capable and the chorus was fine, so that the performance was in all respects marked by a finish that was worthy of commendation. Those who took the principal parts included Florence Enniking, Nellie Vibrans, Charlotte Sandman, Marguerite Hukill, Mary Steele, Virginia Seymour, Carolyn Dunn, Rose Boden and Esther Franck, assisted by Ferdinand Raine, tenor, and John Drury as reader. The accompaniments were played by Grace Raine in a very artistic manner. Miss Tracey directed the performance, which was given for the benefit of the Children's Home.

### NOTES.

The mid-winter term of the College of Music began on January 3, when the students returned from their holiday vacations. Many of the professors were able to enjoy the time, Albino Gorno and Lino Mattioli visiting New York, where they enjoyed hearing La Scala Orchestra.

The first local hearing of Albino Gorno's "Marinaresca," which was written for the piano and orchestra, was given before members of the Clifton Musical Club some days ago. It was played in a piano duo with Emma Beiser Scully, post-graduate pianist of the College of Music and a composer of note, and Eleanor Wenning. Those who have heard it among the musicians are very much delighted with it, and it will be heard again soon.

A performance of two song cycles of Liza Lehmann, "The Daisy Chain" and "More Daisies," was given by a quartet composed of Harriet Hegner, soprano; Augusta Litzendorf, contralto; George Rambo, tenor, and Richard Fluke, bass, of the College of Music, on the evening of January 10, at the Evanston school auditorium, for the Evanston Welfare Association, under the direction of Frederick J. Hoffman, artist pianist and teacher at the College of Music.

Mrs. A. A. Roberts, daughter of Vivian Fagin, formerly of this city, who has been making a reputation as a composer in northern Indiana, has recently composed a song which she has dedicated to Cincinnati. It is entitled "On the Banks of the Ohio." She is a resident of Frankfort, Ind.

A three act musical comedy, "Pretty Please," was given at Emery Auditorium, on January 10, by the Puff and Powder Club of Kenyon College, Toledo, Ohio, which included twenty-one songs, both the score and lyrics being written by the undergraduates of the college, which is located at Gambier, Ohio. The libretto for the play, which is a sequel to "Certainly, Cynthia," which was produced here last year by the same players, is said to have been written by John G. Loofbourrow, a sophomore, and the musical score was composed by Louis M. Latta, of the class of 1923. The student players opened their tour at Mansfield, Ohio, and played at several cities before coming to Cincinnati. The performers numbered more than twenty, and all acted feminine parts.

The sixth symphony lecture by James Thomas Kelley was given at the Woman's City Club on the afternoon of January 12. His subject was "The Man Brahms," the main part of the lecture being devoted to the fourth symphony of Brahms, critical and varied opinions being discussed about this and other works of the composer.

The second concert for young people to be given by the Cincinnati Symphony Orchestra, under the direction of Modest Aloo, was enjoyed by a large audience on the afternoon of January 14 at Emery Auditorium. Thomas James Kelley was the interpreter. The following program was most delightfully rendered and was equally as much enjoyed by both youngsters and grown-ups, for there were a number of the latter on hand to listen to this concert: Symphony in G minor, Mozart; overture and Wedding March, "Midsummer Night's Dream," Mendelssohn; suite No. 1, "Peer Gynt," by Grieg; "On the Steppes of Central Asia," Borodine; "Dance of the Sprites," Berlioz. There



will be another concert for young people on the afternoon of February 15.

The regular monthly meeting of the Cincinnati Musicians' Club was held on January 15 at the Walnut Hills Business Men's Club, the feature of the evening being a program under the direction of Romeo Gorno. One of the interesting novelties presented was the Beethoven quintet for piano, French horn, oboe, clarinet and bassoon, played by Signor Gorno, Gustav Albrecht, Joseph Elliott, A. Rabbu and G. Duhamel. A membership campaign that was inaugurated a month ago under the leadership of Leo Thuis resulted in the admission of five candidates. Two former members of the club renewed their affiliation with the club. There was a good number present and the season is to be continued with an interesting program at each of the regular meetings, President Frederick J. Hoffmann stated. There will be some special entertainments also.

"Pinafore," the pleasing comic opera by Gilbert and Sullivan, was given a very delightful performance on January 15 at Emery Auditorium by the Opera Club of the East High Community Center for the benefit of Disabled American Veterans of the World War, Cincinnati Chapter No. 1. The participants were all local talent under the direction of Will R. Reeves, the cast being the same as appeared some time ago at the East High School. The performance was in all respects delightful, and was given a near-professional finish that was good to see. The ensemble was fine and the solo and chorus parts were rendered in a way that brought forth all the beauties of the opera. There was a chorus of sixty-two voices, and among the principals were John Drury, Herbert O. Schatz, Ferdinand Raine, Louis J. Windgassen, William R. Butler, Charles O. Rose, Helene M. Kessing, Edna M. Engelhardt, Charlotte McCoy and Evelyn Kessing. The orchestral accompaniment was furnished by some members of the Cincinnati Symphony Orchestra.

Joseph O'Meara died suddenly at his home, 2263 Mohroe avenue, Norwood, January 15, following a stroke of apoplexy. For the past twelve years Mr. O'Meara had been associated with the College of Music as principal of the Department of Elocution and Dramatic Art. Previous to that time he was well known as a professional actor. He had also appeared with the May Music Festivals as rhapsodist. He was forty-seven years of age, a native of Cincinnati, and was well known and liked. He suffered a nervous breakdown several years ago and had been granted an indefinite leave of absence from the College of Music. He is survived by a widow and seven children.

The program chosen for the fourth popular concert given by the Cincinnati Symphony Orchestra at Music Hall on the afternoon of January 15 was in every respect a delight to the large and appreciative audience present to enjoy the performance under the direction of Eugene Ysaye, who had just returned from New York. The opening number was the melodious "Stradella" overture by Flotow, which was given a delightful rendition and opened the way for the remainder of the most attractive program so far given by the orchestra at these popular Sunday afternoon concerts this season. The novel suite, "From Foreign Lands," by Moszkowski, which included Russian, Italian, Dutch, Spanish, Polish and Hungarian airs, was one very choice part of the concert and was given in a pleasing way by the director and orchestra. The "Rhapsodie Norvegienne," by Svendsen, was the first number after the intermission, and was no less appealing. The closing number, the ballet suite, "Sylvia," by Delibes, is always welcomed and the orchestra brought forth much applause as the various numbers were given. The soloist was Clara Elizabeth Taylor, of Lawrenceburg, Ind., who has obtained her musical education here. She is at present a pupil of Grace Gardner and is studying for the operatic stage. Her strong dramatic soprano voice was proof of the powers that she possesses and that will be so helpful in her later calling. She sang the aria, "Oh, Hall of Song," from "Tannhäuser," by Wagner, and cavatina from "Queen of Sheba," by Gounod. So well was the audience pleased with her singing that she responded with an encore, singing Gounod's "Ave Maria."

Dan Beddoe, of the Cincinnati Conservatory of Music, appeared in concerts at Norwood, Ohio, on January 6; at Oxford, Ohio, on January 14, and at Connerville, Ind., on January 15. He sang in New York on January 29.

Marjorie Cole Bowlen, pupil of Ifaig Gudenian at the Cincinnati Conservatory of Music, gave a program of violin pieces on January 13 which are not usually heard or even known at local recitals. She played in a manner that was delightful, being equal to the demands made upon her ability.

John Niles, a pupil of Dan Beddoe, of the Cincinnati Conservatory of Music, gave a recital at Lawrenceburg, Ind., on January 13, before the St. Cecilia Club of that city.

A lecture was given by J. H. Thuman, manager of the College of Music, at the University of Cincinnati on the afternoon of January 13, on the "Symphonies of Beetho-

ven." On the afternoon of January 15 he spoke before the Three Arts Club, when he gave some personal reminiscences of prominent artists and musicians.

Carolyn Alchin, well known composer and teacher of theory, is in this city for the purpose of looking after some of her musical publications. While here she decided, as a result of numerous requests, to take a limited class of teachers who desire coaching in harmony, counterpoint and composition.

The following officers have been elected by the Bach Society at its annual meeting: President, Emma L. Roedter; vice-president, Louis Ehrgott; secretary, Louis Saverny; treasurer, George Kattenhorn; directors, Katherine C. Bennett, John A. Hoffmann, Lino Mattioli, Eleanor A. Bain, Pier A. Tirindelli and Robert J. Thuman. The one-hundred and thirty-sixth anniversary of Johann Sebastian Bach will be observed by the society on March 10 with the usual elaborate program.

The Norwood Musical Club gave an Oriental program on January 11 at the home of Mrs. Norman C. Stuebing, instrumental and vocal music, when dances of the various Oriental countries were also presented by some of the members who were appropriately costumed.

The second program of the season under the auspices of the Matinee Musical Club was given at the Hotel Gibson on January 4. The artist on this occasion was Louis Graveure, baritone, who sang a number of songs from a varied list of composers.

Cantor Joseph Rosenblatt appeared here on the evening of January 4 at Emery Auditorium, under the auspices of the local Jewish Relief Committee for the benefit of war sufferers in Europe. He sang, in addition to Jewish folk songs, a number of operatic arias and standard classics.

The Cincinnati Woman's Club arranged a tribute in memory of Maud Powell, the famous violinist (it being the first anniversary of her death), which was held on January 8 at the club. Among the musical organizations taking part in the affair were the Conservatory of Music, the College of Music, the Culp String Orchestra, the Bach Society, the Woman's Musical Club, the Matinee Musical and Music Department of the Woman's Club, which combined in a program of unusual merit to commemorate the occasion.

The Clifton Musical Club held its last meeting at the home of Mrs. Albert Merkel, on January 4, there being a varied program rendered.

The halls and studios of the Cincinnati Conservatory of Music have resumed their wonted air of life and bustle after the holiday jaunt of the students to their homes, or, in event of too great distances, to the homes of nearby fellow students. Many who failed to secure reservations for lessons and quarters in the beginning or the year resolutely managed to gain satisfaction and have now entered enthusiastically in their work for the remainder of the season. This has been a rare season both for numbers and for the quality of the material with which the faculty is

working. Particularly fine work is being done at the Conservatory for the ambitious student without physical sight. The Kiwanis Club, of Asheville, N. C., has interested its membership in one of their native talents who came to the Conservatory as the ward of the club.

The Cincinnati Conservatory of Music gave a violin recital on January 14 by Mrs. P. A. Bowlen, pupil of Haig Gudenian, in Conservatory Hall.

W. W.

### Fanning's Program Discovers Unexpected Humor

"Can Cecil Fanning have a strange sense of humor in program making?" asks the Portland (Ore.) Spectator, "or was his program last Monday evening a matter of chance? Whichever it was, it caused more than one smile. Running from left to right, instead of up and down, it read thus: 'A Battle Prayer,' 'Gesu Bambino,' 'Ring Out, Wild Bells,' 'The Wanderer,' 'Wandering,' 'Whither?' 'Edward,' 'Standin' in de Need ob Prayer,' 'Meet Me by Moonlight Alone,' 'Oh, No, John!' 'Nocturne,' 'The Time for Making 'Songs Has Come,' 'Then Speak,' 'The March Call.' Thanks for the smile, Mr. Fanning!"

### Dr. Wolle Plays on New Organ in Boston

On January 31, Dr. J. Fred Wolle, of Bethlehem, Pa., returned from a short recital tour. The following day he left for Andover, Mass., to give a recital at the Andover Theological Seminary on Wednesday evening of that week. February 4 he played on the great double organ recently installed in Emmanuel Church, Boston.

### Helen Yorke in Maine Series

Helen Yorke is giving a series of concerts in Maine, which opened in Norway on February 4 and will close in Lewiston on the 13th. Miss Yorke is assisted by Marion Haskell, a young violinist, well known to Boston.

### Erika Morini's First Recital

The violinist, Erika Morini, who made her New York debut with orchestra on January 26, will play her first recital program at Aeolian Hall on Friday afternoon, February 11, with her sister, Alice Morini, at the piano.

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REPLIES TO INQUIRIES

Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space is responsible for any delay. The letters are answered serially.

### LOUIS AUBERT.

"As I am writing a paper about French composers I have consulted all the authorities that are available and find no mention of him. Can you tell me if there is any book or article about this young musician? As I live in a small town in the west, our library does not contain all the latest musical dictionaries, but of course the Musical Courier has statistics not obtainable by the general public, which is my reason for asking you to help me out in my task. The Bureau of Information has been of much assistance to our club already and I trust you can furnish some information about this Frenchman. Thank you."

Louis Aubert—whose full name, by the way, is Louis François Marie—was born at Parame, February 16, 1837. He began the study of music at an early age and won a Conservatory prize at the age of ten. Other prizes for piano and composition were awarded him between the years 1889 and 1899. His teachers were Diemer for piano and Fauré for composition. Among his more important published works are "Sillages" for piano; "Crepuscule d'Automne" for voice and piano, and many other songs; a fantasia for piano and orchestra; "Le Forêt Bleue," an opera which had its first hearing in Boston; "Habanera" for orchestra, given by the New York Symphony Orchestra and perhaps elsewhere in America. The Durand catalogues, printed in 1914, contain the lists of about fifty of his compositions. His music is decidedly modern but is always beautiful according to the judgment of those best qualified to give an opinion.

### LIST OF COMPOSITIONS.

"Would you have the kindness to tell me where I could obtain a list of Charles Wakefield Cadman's works? Of course I know of his operas, and also of quite a number of other compositions, but would be glad to obtain a full list as he is one of our leading American composers. There is no complete list in any book of reference that I have consulted."

If there is no "complete" list of Charles Wakefield Cadman's works, there is at least a catalogue that makes a booklet of thirty pages. In it are listed seventy-seven secular and six sacred songs; song cycles, songs on tribal melodies, Japanese romance, cantatas, many part songs for men's, women's and mixed voices; a long list of piano pieces, many compositions for organ, violin and piano, sonatas and trios—a formidable list. If you will communicate with his publishers, White-Smith Music Publishing Co., Boston, you can undoubtedly obtain a copy.

### SCANDINAVIAN MUSIC.

"I have a paper to be given before our club, on Scandinavian music. Can you through the MUSICAL COURIER give me any history on the subject as I find the material at my disposal is very meagre. I have quite a little information on Greig and would like a brief biographical sketch of Sibelius with names of some of his works for piano. Kindly let me know concerning this matter through the MUSICAL COURIER or by letter."

Sibelius, his first name being Jean, was born at Tavastehus, Finland, December 8, 1865. At the age of five he began to study violin with Levander, the bandmaster of his native town, and soon appeared in amateur performances of chamber music. His first composition was written before he had any theoretical instruction. From 1886 to 1889 he studied violin with Vasiliev and Caillaud, and composition with Wegelius. For one year he was a pupil of W. Bargiel and A. Becker in Berlin, afterwards studied composition with R. Fuchs and instrumentation with K. Goldmark in Vienna. In 1893 he was appointed teacher of composition in Helsingfors Conservatory. Later he made a tour with the Helsingfors Philharmonic Orchestra through Scandinavia, Germany, France and Belgium, as conductor of his own works. In 1914 he was in this country, conducting a program of his works at the Norfolk, Conn., festival. He lives in Jarvenpaa, devoting himself to composition. For the piano, his most important compositions are six impromptus, sonata in F, other pieces being found in op. 5, 12, 24, 41, 42, 58, 67, 68. He will spend next winter in this country as professor of composition at the Eastman School of Music, Rochester, N. Y., and will conduct some of his own works with American symphony orchestras.

### TRYING TO SING LOUD.

"I am a lyric tenor and started two and a half years ago with a pianissimo tone to develop it into a full forte. I went from pianissimo to mezzo forte and now am trying to develop the same to fortissimo. I try to accomplish this with a crescendo from pianissimo to forte. In doing this I find sometimes it goes very smoothly and at other times it gets rough and breaks. Should that be? Will it eventually get smooth? I use 'ah—ee—oh.' Is that correct? Can it not be done? Should the mezzo voice be used very often?"

If you are studying by yourself you do not seem to have the correct idea about a voice. Singing loud, or forte, is not the aim in developing a voice; it is to have the voice well placed, the tone smooth from start to finish, and you would find that once that is accomplished, with full control of the vocal organs, you could sing pianissimo or fortissimo at will. Practising fortissimo must certainly strain the voice and possibly injure it permanently. In rehearsing, public singers seldom, if ever, sing with the full voice, and what is practising but rehearsing? One year at the Worcester Music Festival, one of the sopranos sang in full voice at the morning rehearsal; everyone was surprised—that is everyone who knew anything about singing. At the performance in the evening her voice was quite unequal to her solo. She had fatigued the vocal apparatus to such an extent that it could not recover in time to go through a difficult and exacting aria. The result was almost a fiasco from the musical standpoint. Better consult a reliable teacher as to whether you should discontinue singing! Your "loud" tones seem to have hurt your voice so that it requires entire rest for some months, or you may lose it altogether.

### KEREKJARTO'S ENCORES.

"I am writing to ask if you would be so kind as to publish or answer, what were the names of the encores which Duci Kerekjarto played at his recent Orchestra Hall recital, Chicago. Please give them in the order in which he played them; also the composers' names. Thank you in advance for your trouble."

The encores that Kerekjarto played at his recital on January 4 at Orchestra Hall, Chicago, were: "Perpetuum mobile," Ries; gavotte, Gosses; "Sapateado," Sarasate; Czardas scenes, No. 12, Hubay; "Romance andalous," Sarasate; "Old Pal, Why Don't You Answer Me," Jerome; repetition of Moment Musical, Schubert.

### THANKS.

Thanks are due for information from a western reader, as to Maria Galvany and Antonia Paoli. This additional data will be forwarded to the inquirer.

### ARTISTS' PHOTOGRAPHS.

"Do you think that prominent artists would be kind enough to send an autographed photograph to an autographed photograph enthusiast and musical devotee?"  
If you realized the many applications that artists receive for their photographs, autographed or not, you would at once appreciate the impossibility of their granting such requests. The time taken up in autographing, the expense of the photographs—for no photographer would supply an unlimited number of pictures gratuitously—and the expense of postage, would make a formidable expense account. It might be that if you purchased a photograph and sent it to the artist he or she might autograph it, but even that is not certain.

### WHO ARE THE PUBLISHERS?

"In an editorial you recently mentioned 'The Justine Ward System of Music Teaching,' also 'Seymour System of Musical Re-Education.' Please give me the name of publishers."  
The Justine Ward book is published by the Catholic Education Press, 1326 Quincy street, Brookland, Washington, D. C.; also

by the Desmond Publishing Co., Milwaukee, Wis. The Seymour System is printed by The Abingdon Press.

### ORCHESTRA CONDUCTOR.

"Can you tell me what and how long one must study in order to become an orchestra conductor?"  
It would take several years' study to become a proficient orchestra conductor. There are institutions where conducting is taught.

### WHO INVENTED IT?

"Could you kindly give me information in regard to who is the inventor of the 'me-we-me' method, pitching in the nasal cavities?"

The late Dr. Holbrook Curtis is supposed to have been the first person to use the "me-we-me" system.

### "ZAZA."

"Can you tell me if there is an opera called 'Zaza,' and if so, who wrote it? I know there is a play of that name but never heard of the opera."

Yes, there is an opera called "Zaza," written in 1900 by Leoncavallo. It is founded upon the French play of that name, but has never been a success in Italy. Geraldine Farrar in the title role was the first to win popularity for the opera, when it was produced at the Metropolitan last winter; it remains in the repertory here this season.

### William S. Brady Studio Notes

The professional pupils of William S. Brady, the New York vocal teacher, are kept very busy these days. Carolina Lazzari, after her splendid debut as Amneris in Verdi's "Aida" at the Metropolitan Opera House, on Christmas night, is now doing seven crowded weeks of concerts, everywhere meeting with the same critical approval which has made of her one of the most talked of singers now before the American public. Anne Roselle, who made her debut as Musetta with the Metropolitan Opera Company, continues in her appearances at the Opera House.

Grace Wagner, soprano, is touring in concert with Zanelli and Frank La Forge. Everywhere she appears, the critics speak of the loveliness of her voice and the ease of her singing. Kathryn Meisle, contralto, has rapidly advanced herself, and has become that rare thing, a prophet in her own country, for in her native Philadelphia, Miss Meisle receives the cream of the local engagements. At the Newark synagogue, Maurice Cowan, baritone, affords the greatest artistic pleasure with his splendid voice.

In Mr. Brady's studio there are several other new talents maturing, and of whom Mr. Brady expects big things.

### Lazaro Sings in "Rigoletto"

Trenton, N. J., January 19, 1921.—A large and enthusiastic audience greeted the appearance of Hipolito Lazaro with the Puccini Grand Opera Company at the Grand Theater last evening, when "Rigoletto" was presented. It was the Spanish tenor's first appearance with the organization, and his presence raised the performance to a high artistic level. He was in splendid form. His voice was as clear as a bell, and he sang the colorful music as only a tenor of the first rank and of his vocal attainments could do. Seldom has a Trenton audience been raised to such a pitch of enthusiasm as greeted the great arias, "Questa o quella" and "Donna e Mobile." D.

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## AMERICAN MUSIC OPTIMISTS' AUDITIONS!

An audition, at which American Music must be used, will be held shortly by the American Music Optimists for the purpose of selecting worthy American artists and compositions to be presented at the several concerts given by the society during the season.

No financial remuneration can be offered but those desiring the benefit of a public appearance before a representative audience may apply to Merced de Pina, 302 West 92nd Street, New York City, before March 1, 1921.



## MUSIC ON THE PACIFIC SLOPE

MUCH VARIETY IN PROGRAM AT  
SAN FRANCISCO "POP" CONCERT

Maitland Players Please—Soprano Soloist at Heller Concert  
—S. F. M. T. A. Dinner—Frijish Soloist with Harp  
Ensemble—Elsa Ruegger Welcomed—Elias  
Breeskin at the California  
Theater—Notes

San Francisco, Cal., January 17, 1921.—The San Francisco Symphony Orchestra's sixth "pop" concert at the Curran Theater offered a musical menu that left nothing to be desired except more. Not that it wasn't an ample and satisfying musical feast, but that the charm and beauty of the numbers and the perfection of the rendition whetted the appetite.

A varied and comprehensive program it was indeed, carrying one from the "Oberon" overture (Weber) through the beautiful simplicity and naturalness of the Schubert "Unfinished" symphony and the exquisite Bach-Gounod "Ave Maria" to the witty, fantastic animation of the "Fra Diavolo" overture; with the Schubert "Military March," the Wagner "Meistersinger" overture and the two delicately lovely Liadow compositions along the way. A program to interest, to amuse, to delight and to move deeply, emotionally and spiritually, it was; and enjoyed to the utmost by the usual Sunday afternoon audience that occupied all available space, and points the need to larger accommodations to meet the requirements of San Francisco's music loving public.

MAITLAND PLAYERS IN "ROSEMARY" ARE CHARMINGLY  
CAST.

Louis N. Parker's fragrant comedy, "Rosemary," began a week's occupancy of the Maitland Theater stage recently. The play is charmingly presented by the company. Arthur Maitland has the role of Sir Jasper Thorndyke and carries it through with a fine consistency from the opening scene of absent-minded geniality to the restrained moments of

senile reminiscence in the final scene. Mary Morris makes a winsome Dorothy Cruikshank and J. Anthony Smythe is the romantic young lover with the touchy temper.

SOPRANO SOLOIST AT HELLER CONCERT.

Elfrieda Steindorff was the soloist of the California concert. Miss Steindorff is a lyric soprano well known in local musical circles. "Carmen" brought much applause from the crowds in the California. Herman Heller and his fifty instrumentalists gave "Marche Hongroise," by Fucik; "The Booklet," by Grieg; "Intermezzo," by Cowen, and the overture from Widor's "Espagnole."

S. F. M. T. A. DINNER.

Seeking an atmosphere of Bohemianism, San Francisco Music Teachers' Association selected the Colombo Cafe, located in the Broadway Italian quarter, as the setting for a dinner and reception given last night to honor the outgoing and incoming officers of the organization. Novel and bizarre were the keynotes of a program prepared by Mary Morse and Alvino Heuer Willson, in charge of arrangements, and Estelle Carpenter, musical director. Sam Savannah was toastmaster. Several original compositions by Mary Carr Moore Duclaw were sung by Mrs. Edward Everett Bruner, president of the San Francisco Musical Club. The program included vocal solos by Maude White, accompanied by P. Douillet; violin solos by G. Jollain, accompanied by S. Martinez; Community songs were led by Miss Carpenter. Charles Keeler, California poet, read a number of his own poems.

FRIJISH SOLOIST WITH HARP ENSEMBLE.

Povla Frijish and the Salzedo Harp Ensemble attracted to the Hotel St. Francis yesterday afternoon the largest audience that has thus far assembled for one of the matinee musicales provided by Stanislas Bem and Alice Seckels.

Povla Frijish proved a soprano of indubitable gifts of voice and of temperamental plasticity. She phrases with a lithe and pliant ease, shades her tones admirably and has command both of sonorities and delicacies. Of her selection the most striking and the best in finesse of interpretation were Erik Lie's "Snow," Duparc's "L'Invitation au

Voyage,"—Cyril Scott's "Lullaby" and Pierre Alin's "La Pluie." Those of the which the audience demanded repetition were Sinding's "Sylvain" and Teresa del Riego's "Homing."

ELSA RUEGGER WELCOMED.

It is a fine thing for music that the artistry of Elsa Ruegger, cellist, it not confined to concert chambers. Sunday was the occasion of her return to San Francisco's Orpheum. Her place in the eyes and hearts of public and critics alike, is secure. San Francisco bade her welcome—a welcome that included Valerie Ruegger, pianist, and Edmund Lichenstein, violinist, who accompany her on this tour.

ELIAS BRESKIN ON CALIFORNIA'S BILL.

Elias Breeskin, Russian violin virtuoso, established himself firmly as a favorite yesterday morning when he returned to the California Theater and played Bruch's concerto in G minor at the Sunday morning concert. Breeskin is without doubt a fine artist, sympathetic in his treatment, and sure in his double-stopping and double passages. He displayed marvelous technique, perfect expression and a delightful purity of tone.

Herman Heller's accompaniment with the orchestra was exceedingly sympathetic and added delight to the concert. The concert numbers by the orchestra were: overture "Comique" (Keler Bela), "Children's Carnival" (Zichrer), "Tristan and Isolde" (Wagner), "March Slav" (Tchaikowsky).

NOTES.

Provl Bjornskjold, the Danish dramatic tenor, left San Francisco yesterday on the Overland Limited for New York. Bjornskjold has made San Francisco his home town.

Frank Moss, the well known pianist, accompanist and teacher, returned to San Francisco from a flying trip to Seattle. The object of this trip to the northern city was to accompany Alice Gentle in a group of songs which she sang in conjunction with her operatic arias when she was  
(Continued on page 62)

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This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

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Mr. Saenger will teach this summer at the Master School of the Chicago Musical College from June 27 until July 30

## REVIEWS AND NEW MUSIC

### MUSIC

M. WITMARK & SONS  
 New York

#### "Pegeen," Song, by Frederick W. Vanderpool

"Pegeen" is the Irish name of a winsome colleen, than whom there's none to compare 'twixt Derry and Clare. No wonder the three-stanza poem by James S. Montgomery caught the attention of composer Vanderpool, for it has hearty Irish ring, in mild Irish dialect. She must have been a wonder of a girrl, wid' her hair o' gold, her eyes o' blue. ("The bluer they look, the truer they look, the worse for yer peace and yer rest.") It closes:

"No man finds his heart till he's lost it,  
 That's wisdom that no one denies—  
 So I'll not be too hard on myself  
 For puttin' two imps in yer eyes!"

The composer has struck just the right note of Irish simplicity and tunefulness, in gentle waltz-tempo, which no one could mistake for anything but Irish. The refrain has a charming swing in it. Range from D below the treble clef to E, fourth space. Dedicated to George Meader, who is fast becoming known as a leading singer. To be had also as quartet for male, female and mixed voices.

#### "Love's Coming," Song, by Frank E. Tours

The composer is known as the son of Bethold Tours, leading English composer, who studied with eminent teachers of his native land, and later came to America, where he was conductor of the De Koven Opera, etc. His "Mother o' Mine" has had wide sale, and the one under consideration well deserves it. There is much naturalness in the melody, a syncopated chord accompaniment aiding the musical impulse; the words (by Arthur Symonds) fit the music and vice versa, and so success can be prophesied for the song, which ranges from D below the treble clef to F sharp, top line.

THE JOHN CHURCH CO.  
 New York, Cincinnati, London

#### "The Zouave's Drill," for Piano, by Mana-Zucca

This is a characteristic composition, the sixty-eighth work of the well known American composer, whose songs and piano pieces are noted frequently on programs. It is a staccato march, with dissonance, mostly based on a major-seventh in every measure. Your attention is attracted from the very outset by this, and kept afterward, for there is high originality in the little six-page work. But you must expect dissonances all the time, with bits of snatches of tune, then more dissonance, for all the world like life itself! It works up to a big, smashing climax.

SCHROEDER & GUNTHER  
 New York

#### "If I Were a Bird," Song, by Mabel Besthoff

The tunefulness of this three-page song is its chief merit. It has a running accompaniment of sixteenth notes most of the time, and is in two keys, for high or low voice; the composer wrote the poem also.

"Happy and Gay," for Women's Voices, by Mabel Besthoff  
 For three-part women's voices, this is a bright little work, the text and music by Miss Besthoff, dedicated to the Southland Singers, and has been sung by them.

#### "The Sun Is in the Sky," Song, by Mabel Besthoff

A song of greater depth than the previous works by the same composer, in minor at first, attaining climax later in major, and finally soaring to high tones. It is emotional, expressive, and Lotta Madden has sung it, which is high recommendation. In high and low keys.

G. SCHIRMER

New York and Boston

#### "Three Arabian Preludes," for Piano, by Anis Fuleihan

"Bedouin Dance," "Serenade in the Desert" and "Mounajjat" (Arabian Song) are the titles of these three pieces, which are charged with that peculiar rhythm, augmented intervals and dissonances, which we associate with Oriental music. The composer may have invented all this, but it sounds like genuine Arab music. "Stop your fooling!" exclaimed a member of the family who heard "Bedouin Dance" played over for the first time; it might well impress one as "fooling" until the observation is made that there is definite plan in it all. The second portion contains accompaniment consisting of a group of four sixteenths followed by a triplet—another "Oriental" device. The pedaling and fingering are both marked. "Serenade in the Desert" is evidently the Arab playing his native flute or oboe, for it is delicate, with pretty figures in grace notes; "played briskly and with sparkling delicacy," says a foot note. The melody has plaintive sweetness. "Mounajjat" is a languid, simple tune in minor, built on the low A of the base; which continues throughout almost the entire piece. The "song" soon becomes a duet, in thirds, and all the pieces have clear Far East characteristics. A chop suey Hindustanee native declared he had heard those tunes before, which is high compliment to the composer, whose name does not appear in "Who's Who in Music." The outside cover is original, in orange and black, with corner design which looks like a cross between stenographer's notes and Hebrew letters, but must be Arabian, and attracts attention, which will be well spent in becoming acquainted with the musical contents.

#### "Poesies," Six Pieces for Piano, by Edouard Poldini

A set of comparatively easy pieces, three to four pages long, about grade three, being this composer's seventy-fourth work. They are "Soir embauve (Balmey Eve)," "Bergerie" (Shepherd's Dance), "Valse Campanelle" (Bell Waltz), "En Revant Sous les Bois" (Forest Dreams), "Au Chemin Semé de Roses" (The Pathway Strewn with Roses), and "Conte Plaisant" (A Merry Tale). They are much in the vein of this Hungarian composer's celebrated "Marche Mignon" and "Poeple Valsante," especially so is the "Valse Campanelle" similar, all of it being in the treble clef, with constant sounds of bells. They are pieces which make instant appeal, and are sure to add to this composer's fame as one who writes music of particular delicacy.

#### "Spring Idyl," for Piano, by Lily Strickland

"It happened on a day in Spring,  
 Sweet Phyllis went a-Maying,  
 And there among the young green trees  
 She found Colin a-straying."

The foregoing motto is printed about the music, which is in pastoral style, graceful and pretty, about grade two or three. It is in gavotte tempo, rhythmical, with a minor middle section, imitating the shepherd's pipe, with an echo, and return to the first part.

#### "At the Zoo," Three Songs for Medium Voice, by A. Walter Kramer

The long bars of a cage, behind which are seen a full length giraffe, a porcupine and a snake, is printed as cover-design on brown paper, and inside are poems by Burgess Johnson, from "Rhymes of Little Boys," which have to do with these creatures of the Zoo, set to music. "It must be hard for you, porcupine, to dress when day begins. I'm glad there aren't any clothes of mine a-needing so many pins," says the poet. But he soliloquizes that if he could only wear clothes like that he'd be "awfully hard to spank." "A snake's the funniest thing I know, so dreadfully uncomplete; without any arms where hands can grow, and not any legs or feet. But I wish I could crawl on the ground that way, or shin up the apple-trees, and not have nurse get mad and say, there's holes in my stockin' knees. You thin giraffe, if I was you I'd have a hard time, I 'spect; for nurse would make a great to-do, a-washing my face and neck. But when the jam and the cookie jar are hid on the highest shelf, I wish't I was as tall as you, giraffe, instead of my tiny self."

Each of the two-page songs have appropriate music, and directions as to the interpretations abound, such as "with humor," "without

pedal," "peevishly," "crossly," etc. Sung in the right way they will make a big hit. Dedicated to Kitty Cheatham.

#### "Fate" and "Longing," Songs, by A. Buzzi-Peccia

Two songs of utterly unlike contents, each high-class, by one known as a thorough musician who can write in any style. "Fate" (Love and Death) is serious, somewhat wandering in key and movement, with minor and augmented chords in the accompaniment, ending with fine climax on "Death and Love." For high and medium voice.

"Longing" is in the style of the Swiss or Tyrolese mazurka, simple in melody, but with subdued temperament and vigor, attaining its height on the text "O would I were the cool wind, that's blowing from the sea; the grey aleece, the grey waves, the grey wastes of the sea."

#### "Pegging Along" and "Memory of You," Two Songs, by Olej Speaks

Through a gift of straight melody and appropriate harmony, Olej Speaks has attained a reputation as composer, invariably his words fit his music with exactness, every syllable "landing" where it belongs. "Pegging Along" is marked "leisurely" and has to do with contentment, which is sought "by pegging along just for you."

"Today or tomorrow, thro' joy or thro' sorrow,  
 Whatever the sky I may view,  
 My creed and endeavor is summed up forever  
 In pegging along, dear, for you."

The music is fresh and telling throughout, and a hearthstone scene on the cover represents a couple, with cat lying on the floor, a scene of family bliss.

"Memory of You" is "a song of reminiscence," a lonely moon in a blue sky covering the top only of the front page. It tells of the breath of lavender, memory of you;

"Sometimes in the summer nights,  
 With their sob of pain,  
 Comes a fancied footfall,  
 Then darkness and the rain."

The sentimental text (by Marie Beatrice Gannon) is set to just the right music, ending softly.

#### "Amour Coquet," for Piano and Also for Violin, by Rudolf Friml

"Vagrant Love" is the sub-title of this very melodious piece, which starts with a spread chord in the bass of each measure, followed by a reiterated chord-figure of charming effect. The music reminds one somewhat of the comic-opera sort of the same composer; it is as if he always had this in his mind's eye. The middle section (trio) is in minor, repeated in octaves with cadenza and da capo, ending softly. The violin arrangement is clever and not difficult.

#### "I Walked with Anguish in My Heart" and "I Dreamed a Dream," Songs, by Florence Parr Gere

The first of these is a song of depth of feeling, dedicated as it is "In memory of Julia Heinrich" (killed in a railroad accident). There is longing and grief in the music, which ends "A breath of music soothed my soul, the spirit of God that spoke!" (Verse by the composer.) The second is an impassioned love-song, dreaming of thee, with hot words of love-spirit, of soul meeting soul in joy profound.

"Ah, lovelier still than e'er I dreamed,  
 Came with the breath of dawn;  
 The birds sang forth, the fountains played,  
 The sun kissed the dew;  
 What I dreamed, came true; My love, 'tis you,  
 My love, 'tis day!"

The music moves on in inspired fashion, ending with triplet accompaniment, and a smash of descending chords. Verse by the composer, for high or medium voice, and dedicated "To my friend Craig Campbell, with admiration."

### BOOKS

BOSTON MUSIC COMPANY

Boston

#### "Musical Accompaniment of Moving Pictures," by Edith Lang and George West

This is a practical manual for pianists and organists, and an exposition of the principles underlying the musical interpretation of moving pictures evidently by experienced players. The flexible paper covered booklet of seventy pages has the following divisions: Part I—Equipment; Part II—Musical Interpretation; Part III—The Theatrical Organ. These chapters are in turn subdivided, with detailed instructions, suggestions and hints, too many to mention here. In the preface the authors say, in part:

That music is an invaluable and necessary aid to the success and enjoyment of moving pictures, is a fact which no one will deny. But the accompanying, or illustrating, music must be of the right kind, or else its very aim will be defeated. Unfortunately, the right kind of "picture music" is something that is not universally understood, and the musician, no matter how learned he may be in his trade, is beset by a great many problems when he attempts to follow and illustrate in music the fast moving film. This book is not intended to exhaust a subject which is almost unlimited in its aspects, but it rather endeavors to lay down a few safe and dependable rules and courses of action from which any student of these problems may make his own deductions and develop his own personal style. For nothing would be more tedious or impracticable than to attempt uniformity where variety and individuality are the essentials. The most successful and highest paid player is the one whose style is the most distinctive. When you analyze this distinction, you will find that it is mainly based on certain characteristics of his personality, such as intelligence, quick perception, realization of dramatic values, insight in human psychology, and well grounded musical technic. But aside from these factors, there is one quality which the player requires above all, and which this book primarily intends to awaken and develop. That quality is resourcefulness.

With resourcefulness the average player of even mean endowments may fit himself to follow any kind of picture that may be thrown on the screen. This resourcefulness extends in two different directions: one of them is the musical training which must aim to perfect facility in improvisation; the other is a cultivation of taste and a sense of fitness in adapting musical material to the pictured scene. We shall try in the following paragraphs to give practical hints in both of these directions. Therefore this book may be considered as a "first aid" manual for the beginner in the field of moving picture music.

The prime function of the music that accompanies moving pictures is to reflect the mood of the scene in the hearer's mind, and rouse more readily and more intensely in the spectator the changing emotions of the pictured story. One hears much music in the "movies" that is as foreign to the action on the screen as anything could be, and frequently actually kills the effect of the photographer's art. Producers have been quick to realize this danger, and therefore many pictures are being released with minute instructions concerning the music that is to accompany them. (See ill. p. 60.) But even so, the player will require some training to do the music and the picture justice, and will succeed best if his mental alertness and his musical resourcefulness work hand in hand.

Under "Equipment" the reader is bidden to "size up" his audience, for all theaters hold crowds of differing mentalities and culture. What goes in one theater falls flat in another. He should be emotional and respond to the scene, that all the music played be appropriate; this is trite, but true! His repertory should be large, and his eyes on the screen as much as possible. The player should read facial expressions; a good memory is of immense help to the player; he must remember he is furnishing music for a theatrical performance, not giving an organ or piano recital. "Musical Characterization" and "Thematic Development" are given space, with suggestions and examples. Some of the elements of harmony are treated, improvisation is given due consideration, and a repertory of appropriate pieces is taken up, including "Nature," "Love," "Light and Graceful Moods," "Elegiac Moods," "Impressive Moods," "Festive Moods," "Exotic Moods," "Comedy,"



"Speed," "Natural Music," "Waltzes," "Standard Overtures" and "Special Characters and Situations." Under "Musical Interpretation" appears the subtitle "The Feature Film," with practical lessons in what to play and how to play it. "Flash-backs" and what to do when they occur on the screen, is given thought; animated cartoons and slapstick comedy, the comedy drama, weekly news pictures, educational films, travel views—all are treated in sensible fashion. "The Theatrical Organ," with a picture of a four-manual organ console, of the "unit" orchestra type, tells how to sit at the organ, treats of pedaling, various kinds of touch, "orchestration" in playing, names the various tone colors required for specific purposes, covering moods, situations, nature scenes, etc. And "Special Effects" and how to produce them are named; this covers rain, wind and rain, wind, rain and thunder, crash of thunder, whistles, bells, glissando, bump or fall, silence, approaching a climax, galloping horses, "jazz" band, hens cackling, roosters crowing, birds singing, larks, cuckoo, parrot, pigs grunting, donkeys braying, are written out in musical tones, with detailed suggestions. A "Cue-sheet" is shown, such as is provided by the film-producing companies. Concluding advice in the very practical little booklet is as follows:

Tuck your music under your arm and walk into the orchestra pit (where the organ console or piano is placed) with a firm tread and a confident heart. There is no time now for any misgivings. You have entered an electric atmosphere. Whatever you feel personally, you will most certainly convey to the audience. Nervousness, timidity, or fear must be left with your hat in the dressing room outside; they have no place in the auditorium.

Seat yourself leisurely and with confidence. Turn on the lights, arrange your music at a satisfactory angle, and you are ready to begin.

Here we reach an important point. Do not think you have to play frantically every moment of the time. This is called most appropriately "crowding the picture." When you wish to change your registration at the end of a theme, take your hands and feet off the keys and change it. Do not, above all things, hold a chord church fashion on one manual while setting up new registration on another. Nor is it obligatory to play during the announcement of "coming events." A little silence now and then is relished by all audiences.

Keep in touch with as many concerns that publish "picture music" as possible. Renew and enlarge your repertoire as often and as much as you can. Visit the music shops whenever you have an opportunity, and look over the novelties in popular music as well as in the better class of publications. Never lose sight of the fact that you are placed in a position of extraordinary advantage to raise and to improve the musical taste of your audience. Use wisdom in combining "lighter stuff" and artistic material, work gradually toward a happy union of the two, with music of real worth predominating.

If you are left in doubt concerning any point connected with the question of "how to play for the pictures," the authors will be glad to receive your communication, in care of the publishers, and will endeavor to answer your inquiry as promptly and as satisfactorily as possible.

## STRACCIARI PROVES A DENVER FAVORITE

Vidas and Zanelli in Joint Recital—Augustana Chorus Gives "City of God"—Dunbar Company Presents "Mikado"—Conservatory of Music Moves

Denver, Colo., January 5, 1921.—The Christmas season with its multitude of social activities rather crowded concerts to the wall. However, several musical events that proved eminently worth while were scheduled for December. The first, a song recital by Riccardo Stracciari, on December 2, under A. M. Oberfelder's management, was a genuine delight. The sympathetic voice and exquisite art of the popular baritone are too well known to require comment. Two arias from his operatic repertoire were beautifully given as were an Italian and a French group, each number of which was received with appreciative warmth, bordering on enthusiasm. Arthur Laubenstein, a local pianist of repute, accompanied the singer in a thoroughly satisfying manner.

Mr. Stracciari was assisted by Francis Hendricks, pianist, who has recently been brought to Denver as head of the piano department by the Wolcott Conservatory of Music. Mr. Hendricks showed himself to be an artist of solid attainments in his poetic and masterly performance of a Chopin ballad, to which he was compelled to add an encore, staccato etude by Rubinstein.

### VIDAS AND ZANELLI IN JOINT RECITAL.

On December 12, Robert Slack gave Denver an unexpected treat in the third concert of his series by presenting two remarkable artists—Raoul Vidas and Renato Zanelli, in joint recital. Vidas is a youthful Parisian violinist. His dignified and authoritative reading of the Vivaldi "chaconne" as the opening number of his unusually attractive program was a revelation of genius and proved at once that he ranks with the greatest virtuosos of the day. Possessed of a glistening technic he plays with fire and dash, and his tone is luscious in quality. A boyish and unaffected personality added charm to the profound impression he created.

Zanelli was also greatly liked by the audience. His rich flexible and well trained baritone was heard to splendid advantage in French, Spanish, and Italian songs, in all of which his diction was excellent. His artistry is at all times apparent in interpretations, phrasing and sense of contrasts.

### AUGUSTANA CHORUS GIVES "CITY OF GOD."

Of the local activities during the holidays, perhaps the most ambitious was the cantata—"City of God," by H. Alexander Matthews, given by the Augustana Chorus of sixty-five voices, splendidly trained by Dr. Per Olsson and assisted by the senior orchestra of the Wolcott Conservatory of Music, on December 22. The soloists were Mrs. Per Olsson, soprano; Elmer Nelson, tenor, and Hiram Lindquist, baritone.

### DUNBAR COMPANY GIVES "MIKADO."

A happy diversion in the present musical season was a four performance engagement during Christmas week, of the clever and tuneful "Mikado," under the local management of Robert Slack. When this comic opera is given as fine a performance as the Dunbar Company gave, it is little wonder that it continues to be both delightful and popular. The chorus and principals were thoroughly drilled in both the vocal and histrionic parts of their work, and the voices were fresh and full of life and "snap," and well balanced in the ensemble numbers.

The outstanding member of the cast was Ko-Ko which was extremely well played by Ed Andrews, who, it is said, has played the part more than 1,500 times. Dune Nelson as the obviously stiff-necked but morally pliable Poo-Bah has an excellent bass voice which he knows how

to use, and he played his part with great humor and understanding. Ann McCashin as Pitti-Sing made a decided hit with the audience, and Patricia Baker as Yum-Yum was also charming. Nanki-Poo was played by Theophilus Alban, whose beautiful lyric voice and attractive appearance made him the ideal wandering minstrel.

### CONSERVATORY OF MUSIC MOVES.

The Denver Conservatory of Music, Paul Stauffer, president, has moved to a commodious house, 1415 E. Colfax avenue, only a few minutes' ride from the heart of the city.

J. T.

## SCHEDULE OF New York Concerts

### Thursday, February 10 (Afternoon)

New York Symphony Orchestra .....Carnegie Hall  
Sergei Rachmaninoff, soloist.

Elizabeth Kriger .....Aeolian Hall

### Thursday, February 10 (Evening)

New York Philharmonic Orchestra .....Carnegie Hall

Louise Darclee Taylor .....Aeolian Hall

### Friday, February 11 (Afternoon)

New York Philharmonic Orchestra .....Carnegie Hall

Erika Morini .....Aeolian Hall

### Friday, February 11 (Evening)

New York Symphony Orchestra .....Carnegie Hall

Sergei Rachmaninoff, soloist.

Dan Jones .....Aeolian Hall

### Saturday, February 12 (Afternoon)

Mabel Garrison .....Carnegie Hall

Ernest Hutcheson .....Aeolian Hall

Alfred Cortot .....David Mannes School

New York Symphony Orchestra .....Brooklyn Academy

Frieda Hempel, soloist.

### Saturday, February 12 (Evening)

National Symphony Orchestra .....Carnegie Hall

Guionar Novas, soloist.

American Scandinavian Society Concert .....Aeolian Hall

Joan Manen .....Town Hall

### Sunday, February 13 (Afternoon)

New York Philharmonic Orchestra .....Carnegie Hall

New York Symphony Orchestra .....Aeolian Hall

Frieda Hempel, soloist.

Galli-Curci and Josef Lhevinne, Metropolitan Opera House

Frederic Warren Ballard Concert .....Longacre Theater

### Sunday, February 13 (Evening)

Duci De Kerekjarto and Christine Langenhan, Lexington Theater

Cleveland Orchestra .....Hippodrome

Titta Ruffo and Misha Piatro, soloists.

Music League of the People's Institute .....Cooper Union

### Monday, February 14 (Afternoon)

New York Symphony Orchestra .....Carnegie Hall

Eleanor Brock .....Aeolian Hall

Bauer, Thibaud, Levitzki and Jacobsen .....Carnegie Hall

Ellen Ballou .....Aeolian Hall

### Tuesday, February 15 (Afternoon)

National Symphony Orchestra .....Carnegie Hall

Guionar Novas, soloist.

Barrere Ensemble Concert .....Aeolian Hall

### Tuesday, February 15 (Evening)

Fritz Kreisler .....Carnegie Hall

Beethoven Association .....Aeolian Hall

Flonzaley Quartet, George Barrere, Levitzki and Warlich, soloists.

Father Finn and Paulist Choir, Metropolitan Opera House.

### Wednesday, February 16 (Afternoon)

Olga Samaroff .....Aeolian Hall

### Thursday, February 17 (Afternoon)

New York Symphony Orchestra .....Carnegie Hall

Eva Liminana .....Aeolian Hall

### Thursday, February 17 (Evening)

National Symphony Orchestra and Helen Teschner

Tas .....Carnegie Hall

Emanuele Stieri .....Aeolian Hall

## SOPHIE BRASLAU CHARMS CHARLESTON AUDIENCE

Singer Gives Third Concert in Musical Society Program—Concert Intime

Charleston, S. C., January 8, 1921.—A recital of more than passing interest was that of Sophie Braslau who was heard in the third concert of the Sunday afternoon series of the Charleston Musical Society. A program which ran the gamut of tense emotion but which entirely captivated her audience served to bring out the finest qualities of a voice of unusual vibrancy and richness. "The Faltering Dusk," of Kramer, Beethoven's "Nature's Adoration," and the "Habanera" from "Carmen," elicited such enthusiasm that the local press next morning most undoubtedly voiced public opinion in stating that Miss Braslau's return to Charleston next season under the same auspices would be most welcome. Many additions to the program were demanded and graciously granted. In passing, a word must be said of Ethel Cave Cole, a distinguished member of the fraternity of accompanists.

### CONCERT INTIME.

The Concert Intime of December 19, in which local members of the Charleston Musical Society participated, again gave the public the pleasure of hearing Martha Laurens Patterson, whose work in the Jadassohn piano quintet was the outstanding feature of the afternoon. Her excellent technic, fine phrasing and rich warm tone were thoroughly appreciated by the audience, and regret was heard expressed on all sides that this young artist could not be induced to give an entire recital. Her work last

## CONCERT ANNOUNCEMENTS

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"Mr. Lisan's performance was not only notable for his technical skill but he displayed a depth of feeling and maturity truly remarkable for one of his obvious age." North American.

"He offers many of the characteristics that go to make piano music really worth hearing. His tone has purity and crispness, he has the sense of rhythm, and a realization of the value of true melodiousness above mere noise and bigness of effect." Evening Bulletin.

## SPRING DATES OPEN—FALL BOOKING

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year as conductor of the Charleston Symphony Orchestra was abundant proof of her fine musicianship and great ability. Besides the Jadassohn, the program contained the Mozart string quartet in G major which was exceedingly well played, and the finale of the Dvorak "American" quartet. The entire program was given by John Koster, first violin; Louis Abrash, second violin; Tony Hagdi, viola; Maud Gibbon, cello, with Mrs. Patterson, pianist. M. W. G.

## Cecil Arden Scores in Ottawa

On January 26, Cecil Arden, contralto of The Metropolitan Opera Company, scored a decided success as soloist with the Ottawa Symphony. Although this was her first appearance in Canada, it is certain that she possesses all the attributes that will make her a favorite with Canadian audiences. She was heard in a selection from "Les Huguenots" and some five songs—"Could I" (Tosti), "My Lovely Celia," "Ballad of Ballynure," "O No, John" and "Les Beaux Reves" (Buzzi-Peccia). She added three encores and at the close of the program was highly complimented by the vice-regal party, which included the Duke and Duchess of Devonshire and Lady Minto. Miss Arden has many engagements already booked. She will appear at the Newark, N. J., Festival with Rosa Raisa, at the Contemporary Club of Newark, a recital in Paterson, N. J., and a concert in Jersey City, with Martinelli, these being a few of the engagements which she will fill in the near future.



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**PACIFIC SLOPE**

(Continued from page 59)

the soloist with the Seattle Symphony Orchestra on the evening of December 31.

Evelyn Sresovich Ware, one of San Francisco's most active piano teachers, gave a musicale and tea in her studio for her many pupils. The affair proved to be of unusual interest, for several very talented young students did themselves, as well as their splendid instructor, justice.

Mrs. Edward E. Bruner, the well known soprano soloist and president of the San Francisco Musical Club, has been kept unusually active during the holiday season with her many church engagements. At the midnight masses at the St. Patrick's Cathedral, Mrs. Bruner sang at both those of Christmas and of New Year's Eve. The exquisite Haydn "Imperial" was given on these two occasions. At the Star of the Sea Church Mrs. Bruner sang in the first mass in C by Mozart. At the dedication exercises of the new museum at the Golden Gate Park on Sunday afternoon, January 2, Mrs. Bruner's beautiful voice was heard and heartily appreciated by the thousands who were present.

The Ada Clement Music School announces the opening of a violin department under the direction of Artur Argiewicz, assistant concert master of the San Francisco Symphony Orchestra. Mr. Argiewicz was a valued member of the faculty of the New York Institute of Musical Art for seven years and is equally well known in New York and San Francisco as teacher, soloist and ensemble player.

Ray C. B. Brown, critic of the San Francisco Chronicle, was the lecturer at the series of symphony lectures being held at the music department of the Public Library, this being the eighth event of the season. Mr. Brown discussed overture "Iphigenia en Aulis" (Gluck), concerto for two violins (Bach), and symphony No. 1 (Mahler). The lecturer succeeded in making his remarks most interesting and in this he had the assistance from the interesting character of his subject, for the Mahler symphony is something new in San Francisco. Frank Moss and Walter Wenzel presided at the piano and acquitted themselves in a manner to reveal their inherent musicianship and their efficiency as expert pianists. C. R.

**ZOELLNER QUARTET PRESENTS  
NEW WORK IN LOS ANGELES**

Fannie Dillon Composition Pleases—Prokofiev Attracts Appreciative Audience—San Carlo Season Closes in Blaze of Glory—Ferner Soloist with Philharmonic—Mme. Frijsh Delights—M. T. A. Annual Banquet—Midwinter Ellis Concert—Notes

Los Angeles, Cal., January 23, 1921.—Admirers of those delightful artists, the Zoellner Quartet, were out in force Monday evening, January 7, and were amply rewarded for braving a stormy night when the work composed by Fannie Dillon and dedicated to the Zoellner Quartet was given its first rendition. The composition opens with a lento movement, "Hymn to the Dawn," an exquisite bit, poetic and fanciful; an allegro follows, "Camp Fire and Wonder Tale"; the third movement, an andante, "Forest Night-fall," mysterious and bewitching, and the fourth and last movement molto maestoso, "Storm Clouds," which afforded an opportunity for some splendid cello work by Joseph Zoellner, Jr. The entire composition was beautifully given. The character of the work is most poetic and lofty in conception and the happy composer was acclaimed by both audience and performers, and obliged to give repeated acknowledgment.

Six duets by Godard, charmingly played by Antoinette Zoellner and Amandus Zoellner, with the efficient assistance of Joseph Zoellner, Jr., at the piano, met with appreciative applause and the program closed with Beethoven's quartet, op. 95.

The musicianly and reverential presentation of this last number, in which the lovely quality of the viola was heard like a tender voice, brought forth such a tribute of appreciation that the quartet responded with that exquisite bit, "In Highest Thought."

**PROKOFIEFF ATTRACTS APPRECIATIVE AUDIENCE.**

An intensely interested audience assembled at Trinity Auditorium, Thursday evening, January 10, to hear a very unusual program by Serge Prokofiev, Russian composer-pianist. The first number, a Beethoven sonata, at times seemed unlike Beethoven, so tintured was it with Russian effects and color. The Schubert waltzes that followed showed the facile technic. In the Russian numbers the pianist was at his best. His own compositions were fascinating and more of them would have been enjoyed.

Mr. Prokofiev used no "effects" whatsoever, either personal or pianistic; extreme simplicity and naturalness were most pronounced. A desire to hear this talented composer in other works of his own, it is to be hoped, will be gratified.

**NOACK QUARTET IN BEETHOVEN-SCHUMANN PROGRAM.**

Another signal success was scored by the Noack Quartet on Tuesday afternoon, January 8, when Beethoven and Schumann were represented. Alfred Kastner, assisting artist, gave a Saint-Saëns number for harp.

**SAN CARLO SEASON CLOSING IN BLAZE OF GLORY.**

Closing in a blaze of glory, the San Carlo Opera Company gave its final performance of the two weeks' engagement, Saturday evening, January 12. Alice Gentile, Queena Mario, Agostino, Ballesta, De Biasi, and all the others who scored last season, have set still higher marks for themselves, and Anna Fittzu, known only heretofore by reputation, has established herself firmly as a splendid singer, a fine actress while her beauty and charm are equal to her artistic qualifications. As Thais she presented a ravishing picture; her voice was lovely, her acting always adequate, and her grace perfectly captivating.

The orchestra had great success with the "Meditation" which was repeated.

**FERNER SOLOIST WITH PHILHARMONIC.**

For the fifth popular concert, Sunday, January 16, Mr. Rothwell presented an interestingly varied program and introduced Walter V. Ferner as soloist. Mr. Ferner occupies the second chair as cellist. This was his first appearance as soloist with the orchestra and he achieved an emphatic success, playing the "Variations Symphonique"

by Boellman with beautiful tone and absolute musicianship. There is no trace of "scratchiness" in Mr. Ferner's playing, not even in the exactions of the rapid passages of the variations, while the warmth and lusciousness in the more sustained passages were responsible for the delighted applause which brought him back again and again. For an encore, Mr. Ferner gave a Bach number unaccompanied. With such artists as this in the orchestra, it is not surprising that the Philharmonic has so rapidly forged to the position it now holds.

The program was made up of novelties and better known numbers in pleasing contrast, beginning with the march from "Tannhauser," allegretto from symphony in D minor, Franck; ballet music from "Herodiade," Massenet, and closing with Delibes' "Pizzicato" polka and Svendsen's "Norwegian Artist's Carnival." Following the solo were three delightful new numbers beautifully given. An intermezzo by Liadow, and "Danse Slave," by Chabrier, were heard here for the first time and these with "A Night in Lisbon," by Saint-Saëns, made up this attractive program.

**MME. FRIJSH SCORES WITH HARP ENSEMBLE.**

To an angelic city like this, harps seem quite the appropriate instrument and the Salzedo Harp Ensemble charmed a great audience at Philharmonic auditorium.

Povla Frijsh, Danish soprano as she is billed, might easily be a great actress, judging from her wonderful facial expression and fine diction, and she sings so charmingly that one is only conscious of her beautiful singing and her great charm. Almost every song was encored; she was obliged to repeat several, and finally to her own accompaniments she gave three extra numbers.

**HOMER GRUNN ENTERTAINS.**

Homer Grunn, composer-pianist, entertained informally and most delightfully Sunday afternoon, honoring most particularly the faculty of the Eagan School of which Mr. Grunn is head of the piano department, and a number of other musicians. A talented pupil of Mr. Grunn played some original compositions, showing decided ability, and Mrs. Stetzel sang a group of songs, among them Mr. Grunn's latest composition "Just Like Your Eyes."

**M. T. A. ANNUAL BANQUET.**

The annual banquet and installation of officers of the Music Teachers' Association was an occasion of more than ordinarily clever achievement, and was honored by the presence of Walter Henry Rothwell and his gifted wife. A feeling on the part of the Los Angeles musicians that they owe such a debt of gratitude to Mr. Rothwell for the wonderful music they enjoy under his guidance, results in wishing to show him all the appreciation possible, and he is doubtless often embarrassed by his impossibility to accept all the attention showered upon him.

At this time he was an interested listener to the excellent speeches of the retiring president, Adelaide Trowbridge, and Allie Norton Jamieson, former president, also that of the new president, Eva Frances Pike. Sparkling little rhymlets from the pen of witty Mary L. O'Donoghue and a wonderful impersonation by Charles T. Ferry, followed by one of Ida Selby's pianistic "stunts," enlivened the banqueters and closed a successful evening.

**MID-WINTER ELLIS CLUB CONCERT.**

Wednesday evening, the Ellis Club gave an unusually interesting program for its mid-winter concert, one of the enjoyable numbers being Frederic Stevenson's "American Ace." Marian Woodley, contralto, was the soloist, singing two groups of songs and winning more triumphs for herself. Miss Woodley is a young singer who made her professional debut earlier in the season and is making rapid strides in her advancement. In the songs of Grace Freebey, composer-pianist, Miss Woodley had great success, singing "O Golden Sun" both at her own concert with the composer accompanying, and at the Ellis Club concert. At the latter concert she also sang a manuscript song of Miss Freebey's "Calling You," as an encore, and both singer and song had an immense success. Not only is Grace Freebey a successful song writer, and a delightful accompanist, but she also has a distinct genius for discovering and promoting talent and her support is a valuable asset to an artist. It was she who helped Alfred Wallenstein to a deserved recognition. This young cellist is now in Leipzig coaching with Klengel.

**NOTES.**

The Woman's Orchestra, under the leadership of Henry Schoenfeld, gave an afternoon concert to celebrate the opening of the new hotel, the Ambassador, playing to a large and enthusiastic audience a program which included works by Schubert, Jarnefelt, Schoenfeld, Schumann, Dvorak and Luigini.

Marie Paddelford, charming young singer whose debut was recently announced in these columns, is having numerous appearances, her latest success being at a tea given by Florence Marsh.

The Wa Wan Club gave a program at the splendid new Ambassador Hotel, the artists being Hulda Dietz, soprano; Anna Ruzena Sprotte, contralto; Gertrude Ross and Grace Andrews, accompanists, and the Alexandria Quartet, composed of Osmar Dietz, first violin; F. D. Phillips, second violin; Joseph Heindle, cello, and Joseph Riccard, piano. Mrs. Dietz featured a group of Gertrude Ross' Japanese art songs for her closing numbers and the string accompaniment by the quartet greatly enhanced the beauty of these.

Richard Buhlig had many recalls for his playing of the Liszt concerto in A flat with the Philharmonic Orchestra at Pasadena recently. Madame Rothwell also appeared in Pasadena singing a group of songs at the opening of the Maryland Hotel.

Lester Donahue is combining business and pleasure at Santa Barbara, giving private musicales and touring and being much feted between times.

Homer Grunn has composed a new song "Just Like Your Eyes," which is receiving favorable comment. Abbie Norton Jamieson has completed five new compositions—"Song of the Violin," "Negro Death Song," "The Banjo Song," "When the Sandman Comes," and "The Desert Love Song," the last named having been sung at the second Sunday evening concert at the Ambassador Hotel by Frank Geiger, Pasadena basso.

Genial Mr. Behymer was host to many of the stars of the San Carlo Opera Company at a Gamut Club dinner. J. W.



## MUSICAL ACTIVITIES

## IN BELLINGHAM

Bellingham, Wash., January 3, 1921.—In spite of the holiday rush, Bellingham has had many special and local musical attractions. The Women's Music Club announces an exceptionally interesting musical program for the coming season. The Club has already presented Josef Lhevinne, celebrated pianist, who treated music lovers to a concert of fine artistry at the Normal Auditorium, December 3. Mr. Lhevinne was much appreciated and he responded to the applause liberally with encores. The club presents these splendid programs from a desire to give the people of the city high class music, and not in any way as a money making project. In addition to this splendid feature, the Women's Club has given three programs (for members only), the subjects being Spanish music, with Miss Gardner as chairman and Miss Watson, pianist; Mrs. Yule, soprano; Mrs. Harter, violin; Mrs. Boucher, contralto; Mrs. Whipple, soprano, and Miss Bateman, piano, furnishing the musical numbers. The second program was in charge of Mrs. Prentice, with Mrs. Wells, soprano; Mrs. Davis, piano; Mrs. Miller and Mrs. Vincent, vocal duet; Mrs. Burlingame, soprano; Miss Horst, pianist; Miss Hurd, contralto. All selections were from the opera "Aida." These programs were held at the Aftermath Club house, Wednesday mornings, December 1 and 15.

The third and last program of the year was thrown open to the public, being held at the Garden Street M. E. Church on Sunday, December 19. Those providing the program were Mrs. Fred Raymond, organ; the Club Chorus, Mrs. Harter, Mrs. Nestelle and Miss Van Horn (violin, organ and cello respectively); Irene Hurd, contralto; Mrs. E. T. Mathes, organ.

The Junior Music Club presented a program at Harter-Wells Music House on the evening of December 6. The members taking part were Eula Brown, piano; Marian Eager, voice; Gladys Weir, violin; Anne Burlingame, piano. Catherine Burlingame, soprano and member of the Senior Music Club, entertained the Juniors with an operatic selection.

Minnie Clarke presented her younger piano students at the Bellingham School of Music recently. Those who participated were James Springfield, Dorothy Springfield, Howard Winemiller, Eugene Morgan, Evelyn Felisiano, Thelma Pederson, Fern Fuller, Roberta Leaf, Dorothy Frost, Lily Erickson, May Yeager, Helen Frost, Isabelle Frazer, George Brown, Inez Davidson, Lucile Blonden, Hortense Brown, Helen Foster, Madalene Cummings, Marion Little, Ardis Slaven, Laurel Dykstra, Annie Altose, Annie Marcovitz, Ethel Brown, Shirley Hanson, Betty Bellman and Anna Katherine Alexander.

Katherine and Gertrude Montague entertained Saturday afternoon, December 13, at which time a splendid program was rendered by Charles Bowen, pianist, and Arthur Thal, violinist. These two young men are talented local musicians.

Mrs. Irving Miller also entertained on December 13, music being furnished on this occasion by Mrs. Frank Trotter and Mrs. Lyle Brown, who delighted the guests with vocal solos and duets.

In honor of the State Commander O. D. McDonald and Mrs. McDonald, who were departing for Southern California to spend the winter, the Grand Army, J. B. Steadman Post, entertained on a Wednesday evening early in December. The musical program was furnished by Mrs. O. Bean, soprano, and Alice Caskey, piano. Mrs. Bean playing her own accompaniment and Miss Caskey appearing in solos.

Some special music rendered at the churches included that given in connection with the fine pageant put on at the Forum, held at Liberty Hall. Those furnishing the music were Mrs. Don Gray, pianist, and a quartet—Mrs. G. W. Nash, soprano; Mrs. Donald Spratley, contralto; Raymond Meyers, tenor, and G. W. Nash, bass. The Advent Christian Church put on a special musicale with Mrs. Carl Erb in charge, while the First Presbyterian Church choir rendered a special program of old Bohemian carols.

Mr. and Mrs. R. L. Davis entertained at their beautiful home in honor of H. Goodell Boucher, director of the choir of the M. E. Church. The entire choir of forty members and many other guests were present. Mrs. Boucher is also a local voice teacher.

The Normal School musical program consisted mostly of carols under the direction of Florence Fox Thatcher.

The Aftermath Club met December 13, and, in connection with other features, enjoyed a musical program under the direction of Mrs. Harry Graham, which consisted of vocal selections by Catherine Burlingame, Ethel Gardner assisting as accompanist.

The Canadian Club meeting December 17 at Garden Hall was entertained with a musical program, among the participants being Ruth Leyshon, soprano, who sang songs by Kathryn Glen and Reynaldo Hahn; Harriett Rittenberg, whistling popular airs, and Eula Brown, playing modern piano selections.

Mme. Glen Estell, a local voice teacher, went to Vancouver, B. C., recently to spend a few days.

Mme. Davenport Engberg, formerly conductor of the Davenport-Engberg Symphony Orchestra of this city, returned from a six months' tour of Europe with her husband and two sons.

## BOISE ALIVE MUSICALLY

Albert Lindquist, Leonora Allen, Robert McDonald, Arthur Middleton Appear—Local Chorus Gives "The Messiah"

Boise, Idaho, January 6, 1921.—Albert Lindquist, Leonora Allen, and Robert McDonald appeared in concert December 10, under the auspices of the Boise Lyceum Course Association. The work of both singers was much enjoyed, especially some Swedish songs, which were new to local music lovers and were given with the true spirit of the people. Mr. McDonald also delighted his hearers with his artistic playing.

## THE ARTHUR MIDDLETON CONCERT.

The musical event of the season thus far was a concert by Arthur Middleton, given December 25. The concert was postponed from December 3 on account of Mr. Middleton's illness, and the rush of Christmas Day lessened the audience to some extent. Those present, however, were most enthusiastic and recalled the artist many times. Westerners consider Mr. Middleton one of the finest singers who has come to us, and wish he might be heard more frequently.

Mr. Middleton was brought to Boise by the Board of the Civic Festival Chorus of which Laurel Elam is president, and Oliver C. Jones, manager of attractions. It is the board's first venture in this line, but it expects to have one other concert this year, and to do still more next year.

## "THE MESSIAH."

The annual presentation of "The Messiah" by the Boise Civic Festival Chorus took place December 27 and 28 in the First Methodist Episcopal Church. About 125 singers from Boise and Middleton, a nearby town, composed the chorus, which was assisted by Mrs. E. Bell, organist; Mrs. Leslie Long, pianist, and a small orchestra, with Albert Tompkins as concertmaster.

The soloists were Mrs. Fred Rankin, soprano; Mrs. Frank Manville, contralto; L. W. Ensign, bass, and J. George Cunningham, tenor. Eugene Farner conducted.

L. W.

## SEATTLE SYMPHONY GIVES ANOTHER NOTABLE CONCERT

Pavlowa Attracts Capacity Houses—Van Ogle Lectures—Notes

Seattle, Wash., January 27, 1921.—The principal offering of the sixth symphony concert under Conductor Spargur on the evening of January 14 was the "Jupiter" symphony in C major of Mozart. Again Mr. Spargur demonstrated his nice insight into the finer reading of symphonic works, and the performance stands as a notable rendering in the history of local symphonic music. Quite the most finished work, however, that the orchestra as an organization has done this season was the rendering of the Bacchanale from "Tannhauser." The closing number of the program brought forth an ovation from the large audience for both Mr. Spargur and the orchestra. Daphne Edwards, a young woman billed as a Chicago pianist, was the soloist, playing the Schumann concerto. The work was quite beyond the scope of Miss Edwards, technically and musically, and it was no surprise that she lost herself in the last movement to the extent that Mr. Spargur was obliged to stop and get a new start. She is a young pianist of excellent facility and in a work requiring less technic and experienced musicianship would have undoubtedly made an excellent impression.

The Saturday "Pop" of January 22 presented Michele De Caro, a local baritone, as soloist, and the enthusiasm with which he was received by the audience was entirely merited by his excellent rendering of the prologue from "Pagliacci," and a group of modern English and Italian songs. This young man possesses a baritone voice of excellent range and exceedingly satisfying quality.

## PAVLOWA ATTRACTS CAPACITY HOUSES.

Anna Pavlowa with her company attracted three capacity houses at the Metropolitan Theater last week. The popularity of the artist which has ever been maintained in Seattle as well as elsewhere was demonstrated by these performances.

## VAN OGLE LECTURES.

A series of lectures on the symphony programs, given by Louise Van Ogle under the auspices of the Musical Arts Society, is attracting a large and interested audience on Wednesday mornings. Mrs. Van Ogle's charming manner of delivery combined with her excellent musicianship allows her to make of this style of lecture which is so often dry and stereotyped, a thing of intense interest.

## NOTES.

Vaughan Arthur presented Elizabeth Brandeberry in a violin recital on the evening of January 17. Miss Brandeberry maintained the excellent reputation that students from this teacher have always enjoyed.

Francis J. Armstrong, head of the violin department of the Cornish School, with Helen Wright, pianist, rendered a program of sonatas for piano and violin in the regular series of the Sunset Club musicales, on Wednesday afternoon, January 26. Both of these artists are among the leading performers in the city on their respective instruments, and the recital on Wednesday was commensurate with their reputation.

Mme. Davenport Engberg who has recently returned from an extended European trip and taken up her permanent residence in Seattle, has resumed her teaching and established the Seattle Civic Orchestra, which held its initial rehearsal on Tuesday evening, with a membership of ninety. The orchestra in no way is to conflict with the Seattle Symphony Orchestra or with the Students' Orchestra under Francis J. Armstrong, but fills, rather, a place between these two, using students and advanced amateurs, preparing them for future places in the Symphony Orchestra and giving them an understanding of symphonic music and its rendering. Mme. Engberg has conducted an orchestra of similar kind for the past ten years, so that those coming under her direction feel the benefits of her experience as an orchestra director.

Owing to the indisposition of several members of the opera class of the Cornish School, the recent opera productions were postponed and in their place substituted a general concert by the advanced students of the institution. Those taking part were Edith Rogers, Kathleen Collings, Una Robinson, Dorothy Baker, Paul McCoolle, John Hopper, Arthur Kloth and Jack Perine. Numbers ranging from Bach and Scarlatti to the most modern writers made an enjoyable program for the large audience which had assembled.

Minnie Alice Osberg, who has been for the past four years a student with Carl Breneman, of New York, has recently returned to Seattle and has opened a studio for the teaching of voice.

S. H.

## ACTIVITIES IN BERKELEY

Berkeley, Cal., January 22, 1921.—The following pupils of Prof. H. B. Pasmore appeared recently in public: Harriet Pasmore, now in Paris, two recitals in Honolulu; recital in San Francisco; numbers before the Mill Valley Musical Club; concert in Klamath Falls, Oregon; recital in Claremont, Cal. Althea W. Burns, numbers for the Lyons' Club, San Francisco; concerts for the naval Y. M. C. A., and for various clubs. Ethel Johnson, Pacific Mu-

(Continued on page 65)

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## Musical Comedy

## Drama

## Picture Houses

Last week was filled to the brim with new offerings. Reviewers who felt duty bound to start at the beginning commenced on Sunday night, January 29, at the Playhouse, by seeing a performance by Grace George in "The New Morality" of Harold Chapin. This first hearing was a benefit for the China Famine Fund. She will continue her engagement for an indefinite stay at this theater in special matinees on Mondays, Tuesdays, Thursday and Fridays every week.

On Monday of last week down to the little Greenwich Village Theater first nighters went to see a new play, the very newest, by the versatile Willard Mack, author-actor.

On this same Monday night, at the Provincetown Players' Theater, in MacDougal street, was presented "The Spring," a drama of psychic phenomena, by George Cram Cook, a thoroughly engaging work for those who seek knowledge along lines of automatic writing, and other phases of this always interesting subject. It is dramatic, with sudden bursts of melodrama. All in all, it's worth the trip down to see.

Tuesday afternoon the first of a series of matinees of "Eyvind of the Hills," an Icelandic drama by Johann Sigurjonsson, with Margaret Wycherly as the star, began at the Greenwich Village Theater. It is well to state here that Miss Wycherly is still playing the role of Mrs. Rainee in "Mixed Marriages," now offered every evening at the Sixty-third Street Theater.

One of the latest matinees was Shakespeare's "A Winter's Tale," in special matinees at the Little Theater, given by the Maxwell Armfield Company. The first of the series was on Friday last.

Last Saturday night the new "Midnight Rounders of 1921" was declared ready for its Broadway showing, and opened at the Century Roof at 11:30 to a big audience. The present edition seems in keeping with the former "rounders" and affords good amusement for the after-theater crowds.

Galsworthy's very interesting play, "The Mob," closed its engagement last week at the Neighborhood Playhouse in Grand street after a long and most satisfactory stay.

The new "Ziegfeld Nine O'clock Frolic" opened at the New Amsterdam Theater Roof Tuesday night, and the new "Midnight Frolic" opened last night. Isham Jones' orchestra from Chicago began a special engagement on the roof for the delight of those who love to dance.

Dedrah Biernie's Irish Players opened at the Sixty-third Street Theater (near Century Theater) for a series of special matinees. Mary Shaw will play in "Keeper of the Lights." The Players will also present "The Bollycullen Band" and "The Three Comical Old Men."

### OPENING OF THE NEW AMBASSADOR THEATER.

The newest theater, the Ambassador, on Forty-ninth street west of Broadway, will open with "The Rose Girl," by Anselm Goetzel. This is the first to be completed of the six new theaters being built by the Shuberts.

WRITERS OF "TUMBLE DOWN SHACK OF ATHLONE" FURNISH MUSICAL COMEDY SCORE.

"Tangerine" is the name of a new musical comedy that is to be produced by Carle Carlton. The musical score is written by two clever young song writers, Carlo and Sanders. The comedy is in rehearsal, with an early Broadway showing promised.

Everyone remembers the charming play, "Peg o' My Heart," that brought Laurette Taylor such success several years ago. It is interesting to learn that she will revive this delightful comedy for an indefinite run at the Cort Theater on February 14.

"Transplanting Jean," the current attraction at the Cort Theater, ends its short engagement this week, going to Philadelphia and then on tour. This comedy was very good and undoubtedly could have remained here several weeks longer but for the shortage of theaters, which forced it out to give way for Miss Taylor's revival.

The Theater Art Magazine has published in the current issue "The Emperor Jones," Eugene O'Neill's drama of aboriginal fear. It is doubtful if it will make the profound impression in the reading that Charles Gilpin has given it by his masterful interpretation.

We suspected as much! "Irene" has begun its trans-continental tour and the future alone can tell where it will end. "Irene" is to be produced in Austria-Hungary. One

feels sure that it will prove a babbling brook and go on forever.

### At The Picture Houses

#### CAPITOL.

The musical program was again the big feature of the Capitol Theater last week. "The Godless Man" was not nearly so interesting a picture as is generally shown at this house. The Capitol orchestra carried off the honors with its excellent playing of the Liszt thirteenth Hungarian rhapsody. Rarely has the writer heard this number conducted in such a masterful and artistic manner. Erno Rapee created nuances that were remarkably fine. Jacques Gordon played the violin cadenza with spirit and good tone quality.

A dainty little dance arranged by Alexander Oumansky to Victor Herbert's "Air de Ballet" also deserves comment. The Capitol rather specializes in ballet numbers and often they are one of the weekly program features. The Capitol's mixed quartet sang some old and popular numbers effectively. There was nothing especially original in this except the picture created for "Mighty Lak a Rose." Bertram Peacock, baritone, sang the "Credo" from "Othello" remarkably well. A special setting was arranged which greatly enhanced the number and harmonized with



JOHN MCGHIE.

The American composer, was invited recently by Carl Edouarde, musical director of the Strand Theater, to be guest conductor when his composition, "Burlescu," was played as an overture.

the feature picture that followed. This was one of the best musical programs heard at any picture house in many weeks.

#### CRITERION.

The Cosmopolitan-Paramount production of Winston Churchill's novel, "The Inside of the Cup," is in its fifth and last week at this house.

#### THE STRAND.

There was a breath of the Orient at the Strand last week when the great Japanese actor, Sessue Hayakawa, in "The First Born," was the stellar attraction. It is a remarkable picture, and the huge crowds which besieged the Strand bore testimony to the interest it held. Hayakawa is a remarkable actor and in this work he had ample opportunity for the display of his talents. The prologue to the picture was in two scenes, one in Shantung and the other in San Francisco's Chinatown, and in these Walter Vaughan, tenor, did some very effective singing. His voice is particularly rich and mellow and he employs it with commendable artistry. An altogether excellent male quartet and ensemble aided in the picturesqueness of the scene and deserve a word of praise. Selma Johanson, soprano, pleased with Phillips' delightful "Wake Up." The first Hungarian rhapsody of Liszt was the overture, wherein the Strand Symphony Orchestra, Carl Edouarde, conductor, and Francis W. Sutherland, assistant conductor, had the able assistance of Bela Nary who played the cimbalom cadenza. This work never seems to lose its charm and the audiences rewarded the players with prolonged and enthusiastic applause. Two Chinese figures on either side of the stage, two lovely Oriental pictures and a strong odor of incense, lent a touch of reality to the scene.

#### THE RIALTO.

It must have made natives from the Blue Grass State homesick to attend the performances at the Rialto last week, for the Charles Maigne production, "The Kentuckians," was the feature film around which had been built up a program which dealt relevant themes. The overture was the delightful "Southern Rhapsody" of Lucius Hosmer, wherein the lure of Southern melodies is blended with such particularly fine effect. The Rialto Orchestra, Hugo Riesendorf and Lion Vanderheim conducting, gave this work con amore and the audiences received it with delighted approba-

### AMUSEMENTS

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tion. A singer who never fails to charm and who has become a general favorite with audiences at the leading Broadway picture houses is Betty Andersen, soprano. Miss Andersen, who makes a specialty of old favorites, delighted with the ever-popular and most appropriate "My Old Kentucky Home." Another favorite with these audiences is Edoardo Albano, baritone, who sang an aria from Rossini, "The Barber of Seville," very well indeed. The organ solo at the end of the program was "Chinoiserie," by Firmin Swinnen, organist at the Rivoli, played by John Priest.

#### THE RIVOLI.

It has been many a day since a picture has been given a second week at the Rivoli, but that is just what happened to the Cecil B. DeMille production, "Forbidden Fruit," which last week again drew capacity houses. The scenic prologue was also repeated, a production of the New School of Opera and Ensemble, which also proved very popular. Vera Myers and Paul Oscar did some very lovely dancing and Grace Foster, soprano, was heard in Victor Herbert's "Love Is the Best of All." Another repetition was the Ollendorff Sketchograph, "Seeing Greenwich Village," one of the cleverest skits of its kind which has been seen in many a day. The overture was Elgar's "Pomp and Circumstance," played with aplomb by the Rivoli Orchestra, Frederick Stahlberg and Joseph Littau conducting, and Professor Firmin Swinnen played the finale in E flat (Francois Fetus) as the organ solo.

### AMUSEMENTS

## NO CONCERT SCHEDULE NEEDED IN NEW YORK

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Photo Plays week of February 13 will be

**RIVOLI** Broadway at 49th St.

Thomas Meighan  
in "The Easy Road"

**RIALTO** Times Square

"The Inside of the Cup"  
from Winston Churchill's famous novel

**CRITERION** Broadway at 44th St.

"Buried Treasure"  
with Marion Davies



## MUSIC ON THE PACIFIC SLOPE

(Continued from page 63)

sical Society; concert in Winters, University Extension Course; Faculty Club; University of California annual meeting; special soloist for Christmas Mass services at St. Paul's Episcopal Church, San Francisco. Margaret Speer, soloist M. E. Church, Oakland. Thomas W. Pearson, Mill Valley Club. Mr. Rasmussen, Swedish singing societies; concert at Mission Opera House. Theresa Zantone, Christmas Mass at St. Stephen's Episcopal Church; Gwen Howe, special soloist First Congregational Church, Watsonville. Harlon McCoy, bass soloist, St. Paul's Church, San Francisco. J. C. Lacey, Edna Walker, Vera Matthews, Herbert McCormick—St. Stephen's Episcopal Church. Mrs. Arthur Hackett, soloist, First Presbyterian Church, San Francisco. Evangeline Ayres, San Francisco Musical Club.

## NOTES.

Mme. J. Reagan Talbot, of the music department of the extension division of the University of California, rendered a group of songs at a recent meeting of the Pacific Musical Association, in San Francisco. Mrs. E. Stuart Brown, also of the extension division, was her accompanist. Mme. Talbot is a protégée of Emma Calvé.

Mr. and Mrs. Charles Mallory Dutton recently gave a dinner in honor of Anna Ruza Sprotte at which some of the most prominent local musical persons were present. Among the artists who participated in a program was Frank Wickman, the brilliant young pianist who has recently returned from the East.

The first of the second series of plays, which are being given by the management of the University of California Greek Theater at Wheeler Hall, on the campus, under the management of Prof. Samuel J. Hume and Irving Pichel, took place January 15, which marked the return to the stage of Violet Wilson. "Fanny's First Play," by Bernard Shaw, was the production.

Song as a cure for the ailing is being demonstrated by Cecilia Waldron Heaton, grand opera singer, formerly with the Carl Rosa Opera Company in England. Mrs. Heaton has discovered "The Psychology of Song," she says, and states she is the founder and lecturer of "The Universal Song." According to Mrs. Heaton the possibilities of the discovery are unlimited. There is room for years of study and research in connection with the psychological aspect of the subject, but she has already reached that stage in her research where it is possible to make successful practical application. Persons interested in her theories organized last month "The College of Universal Song," and the first meeting was held at Mrs. Heaton's home, where guests enjoyed a program by Luella Gilbert, D. L. Parsowith and Mrs. Heaton.

Pupils of Grace W. Jones, talented children to whom she has been giving special attention, gave a piano recital recently at the home of Dr. S. M. Augustine, when they showed their precocity by playing groups from Bach and Grieg. The children's names are Everett Nourse, nine years; Merrill Nourse, seven years. Augustine Allen, ten years, played selections on the cello.

The first program of the new year was given by members of the Berkeley Piano Club at its club house, January 19, when a miscellaneous program was presented.

Irving Pichel, assistant director of the Greek Theater, has been named director of the Parthenia, the annual masque to be given by the women students of the University of California, in April. This year's Parthenia, "Mirones," was written by Josephine Brown, senior student, and Janet Brown, sophomore. E. A. T.

## OAKLAND NOTES

Oakland, Cal., January 8, 1921.—Otis D. Ironmonger, choir leader of the evangelistic meetings, has had a varied musical experience. He was trained at the Moody Institute in Chicago in band work as a solo clarinetist, was a member of the National Male Quartet, the Big Four Quartet of Chicago and the Bennett Male Quartet of the Redpath Circuit. Before joining Rev. Brown's evangelistic party he was associate pastor of the First Presbyterian Church of Oakland. His present choir of 500 singers is doing a great musical service at the Tabernacle under his direction.

William J. McCoy, well known composer (of the music faculty of Mills College), is in New York on a business trip.

The music at the Plymouth Church on December 26 took on an added interest in that several ensemble numbers were given by the following organizations connected with the church: The Senior Girls' Choir, the Christian Endeavor Choir, the Plymouth Conservatory Orchestra, combined choir and orchestra. The soloists for the day were Mrs. Sydney Stoner, David Izett, Mrs. Harold Broderick, George Edwards (organist and choir director).

Because of the prohibitive price of musical instruments, Glenn H. Wood, director of music in the Oakland schools, has organized a drive to secure instruments for the school children as there are insufficient instruments for the instruction of many of the children who are anxious to learn to play. Appreciation of such gifts is being shown through an inscription on the instrument of the name of the donor.

Instruments are being received in Room 5, Chabot Hall, Oakland.

Gertrude MacArthur, wife of J. J. MacArthur, manager of Ye Liberty Playhouse, has returned to her home after a six months' visit to England, Scotland and France.

Ladies' Day and luncheon at a meeting of the Oakland Advertising Club, assisted by the Business and Professional Women's Club, took place recently at the Hotel Oakland, when Miss Z. W. Potter, concert manager (of the Potter Studios), secured some well known artists to give a musical program. These included Homer De Witt Pugh, tenor, accompanied by his wife; the American Light Opera Quartet, consisting of Irma Randolph, soprano; Alice McComb, contralto; Philip Ashcroft, tenor; Philip Scott, bass.

Under the direction of Mrs. E. A. Hollington, the Municipal Auditorium was the scene recently of the postponed children's matinee, "The Tree Triumphant," etc., in which 250 children from the city's playgrounds took part. Music was provided by the bands of the Lafayette and Emerson Schools, under the direction of Albert M. Humphrey, head of the Oakland school orchestras.

After giving sixty successful recitals in twelve states, Estelle Gray-Lhevinne and Mischa Lhevinne sent out at home cards for Sunday, December 19, for a housewarming of their new home in Alameda. An informal program of music added to the afternoon's pleasure, in which the host and hostess gave of their best. Others to take part were Mr. and Mrs. Marriner Campbell, John C. Manning, Alice Davies Endriss and Mrs. MacKenzie Wilbur. E. A. T.

## SEATTLE PROUD OF HER SYMPHONY ORCHESTRA

Conductor Spargur Presents Excellent Programs—Alice Gentle and Cecile Baron Appear as Soloists—Child Prodigy Heard—Japanese Tenor in Recital—Other Local Items

Seattle, Wash., January 12, 1921.—A record house of the season for the symphony concerts was that when Alice Gentle was billed as the soloist. Seattle is Miss Gentle's home town and it is scarcely necessary to mention that the distinguished mezzo soprano was given an ovation such as only a home town can give an artist. Her offering was the aria from "The Force of Destiny" and a group of French and English songs with piano accompaniment. Her voice has broadened and taken on added beauty since her last appearance here, and with her wider experience her art has taken on a finish that is rapidly placing her among the foremost of our American singers.

The other notable feature of the program was Mr. Spargur's rendering of the "Rienzi" overture and the Goldmark symphony. So marked is the constant improvement in the new orchestra that Seattle is rapidly becoming more than proud of its orchestra and of Mr. Spargur.

## CHILD PRODIGY HEARD.

Much enthusiasm was shown by the very large audience that attended the violin recital given by Eleanor Mehnert, twelve year old prodigy from the class of Vaughan Arthur. Some one has said that there is only one real critic of the real worth of an artist, and that is the public. If this is true, one might easily decide that Miss Mehnert has already arrived. She is blessed with an exceeding maturity in the way of musical taste and a technic which is entirely adequate for the difficult things that she played. Especially commendable was this young player's rendering of the chaconne by Bach. One also might mention the insight displayed in the movements from the Bruch concerto. If Miss Mehnert develops with her years the most excellent start which she has at twelve, one may easily predict a very brilliant future.

## CECILE BARON, SOLOIST AT SYMPHONY "POP."

The Saturday "Pop" afforded unusual interest in that Mr. Spargur had made the program of numbers which had proven of unusual interest in the regular symphony series, and in addition afforded a hearing of Cecile Baron, a young Seattle pianist, from the class of Harry Krinke. Miss Baron's playing, even to those who were familiar with the splendid progress that she has made in recent years, was quite a revelation in the way of fluent technic and keen insight. She played the Arensky concerto in F minor and made of the work, which is not especially rich in musical worth, a thing of interest and beauty. Miss Baron's splendid sense of rhythm is of the sort that one delights to meet in the orchestral player, and her delicate appreciation of tone value and nuance places her among the best of the younger pianists of the country at the present time. The overture to the "Flying Dutchman," and romance from the fifth symphony of Tchaikowsky, with the ballet, "The Dance of the Hours," proved the favorites from the long list that Mr. Spargur presented. Both the soloist and conductor were given a reception that amounted to an ovation.

## JAPANESE TENOR IN RECITAL.

Of unusual interest was the song recital given by Seijiro Tatsumi, Japanese tenor, assisted by Milton Seymour, pianist, on January 6. Mr. Tatsumi is a young Japanese who has for some time been with Mr. Seymour. He is possessed of a voice of a very telling quality and wide range which he uses to good advantage. His program included

## AMUSEMENTS

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Greatest mystery of them all

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KNICKERBOCKER B'WAY & 38th ST., EVES. 8:15 MATS. WED & SAT. 2:15

GEO. M. COHAN'S COMEDIANS

## MARY

(ISN'T IT A GRAND OLD NAME?)

## MARK STRAND

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Week Beginning Feb. 13th

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modern French, Italian and English songs, together with a group of Japanese numbers, and in each he seemed to have an understanding of the language which enabled him to put quite the proper import into each. Especially commendable was his English diction, which was not only exceedingly clear in enunciation, but was totally lacking in many of the harsh conditions which make English objectionable even in the hands of more mature musicians. The concert was given in the Nippon Kan Hall, the assembly hall for Japanese affairs in the city, and it was of interest to note the enthusiasm of Mr. Tatsumi's countrymen who supplied a large part of the audience. The recital will be repeated in a downtown auditorium in February.

## NOTES.

Miss A. L. Trent presented three of her artist-pupils—Jessie Ramstead, Jack Kelliher and L. Edwin Mackie—in recital on Thursday evening, December 30, at the Alpha Sigma Phi House. Other students assisting in the pro-

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gram were Adele Nyquist, Mrs. Colby, Mrs. Harris, Miss Messer, Walter Dalby and Joe Gurney, with Florence Daily and Mary P. Loomis as accompanists. The audience which completely filled the house, gave such evidence of their approval of the singing of those on the program, that Miss Trent is planning to repeat the recital in the near future in a downtown hall.

Charles Demorest, prominent organist of the Northwest, and a newcomer to Seattle, was the guest of honor at a reception given Monday evening, December 27, by Dai Steele Ross. Many Seattle musicians were present to welcome him.

The Hamline University Glee Club, of St. Paul, appeared in a concert at the First M. E. Auditorium, giving a program of rollicking college songs. A large student audience greeted the club and added real college enthusiasm to the reception given the different numbers.

Jeanne Farrow Kimes, an artist-pupil of Paul Pierre McNeely, played a group of piano solos before the St. Cecilia Club of Tacoma recently. Her rendering of several Debussy numbers was especially well received.

Under the auspices of the Seattle Community School for Music Study, Olive Braithwaite, soprano, with John Hopper, pianist, as assisting artist, was heard in recital at the Y. M. C. A. auditorium on January 10. Miss Braithwaite is a newcomer to Seattle from England and was heard for the first time in this recital. She is possessed of a lovely voice and used it to good advantage in all of her work. Mr. Hopper, who is well known among the younger pianists of the city, was given his usual enthusiastic reception by the large audience.

Nellie C. Cornish, director of the Cornish School of Music, left this week for the East, where she will visit all of the educational institutions and enjoy the opera and symphony seasons of New York and Chicago. Miss Cornish will arrange for several new teachers for the Cornish School while she is in the East, and will appear before several educational institutions in informal lectures upon her work in the West.

Helen Wright has been engaged to conduct a large class in Bellingham, which has been arranged for her by the several pianists in the northern city. J. H.

## PAVLOWA CHARMS

### TACOMA AUDIENCE

Activities of St. Cecilia Club—Ladies' Musical Club Gives Program—Notes

Tacoma, Wash., January 21, 1921.—Katharine N. Rice, prominent in musical circles of the city, who is professionally entering the managerial field this season, presented as a premiere attraction Anna Pavlova and her famous Ballet Russe at the Tacoma Theater on January 20. Pavlova and her company have delighted Tacoma audiences upon two previous occasions and are already established as favorites; the ballerina was greeted by an assemblage brilliantly representative of the city's musical and social life. She received ovation after ovation from the enraptured audience. Marie Olenewa, in "Anitra's Dance," from the Grieg "Peer Gynt" suite, demonstrated her artistry, and again in the "Thais" ballet and an Arabian divertissement. An arabesque of imitable dancers in interpretative classics won rounds of applause, while the entire program setting was further enhanced through the work of the orchestra under the baton of Theodore Stier.

#### ACTIVITIES OF THE ST. CECILIA CLUB.

The twenty-fifth successful season of the St. Cecilia Club has been notable both for an enlarged club membership and the high standard of the programs given under the direction of the new conductor, T. H. J. Ryan. Mr. Ryan, who has had long experience in choral work, abroad as well as in this country, made his first public appearance with the club at the annual midwinter concert given before a capacity audience on January 18. Irene Pavloska, soprano of the Chicago Opera, the club's guest soloist, won enthusiastic approval in her effectively given solos, and her work with the ensemble. Adrienne Marcovich, pianist, of Seattle, accompanied the soloist and chorus.

The St. Cecilia Club, long a source of pleasure and inspiration to Tacoma's musical coterie, has added to recent activities the altruistic work of aiding talented young singers through the encouragement and atmosphere afforded by club membership. Late innovations have been a

charming recital by talented children of the club members and a colonial program of artistic interest.

#### CONCERT BY LADIES' ORCHESTRA.

The Columbia Ladies' Orchestra of Portland, Ore., an organization composed of professional women musicians of the Rose City, made a pleasing appeal to the eye as well as to the ear at a concert given in the Tacoma Theater on January 13. The ensemble numbers were played with fine effect under the leadership of Frances Knight, director and founder of the orchestra.

Among prominent soloists appearing were Jane Little, harpist, of Tacoma, around whom interest centered, as she has won widespread recognition; Genevieve Gilbert, dramatic soprano, of New York, and Dorothy Volkey, a talented dancer. The orchestra, which is making an extended Western tour, was a brilliant feature of the inauguration program given at Olympia on January 12.

#### LADIES' MUSICAL CLUB PROGRAM.

Katharine N. Rice, Tacoma vocalist, a pupil of Sergei Klibansky, of New York, was heard at the reassembling Tuesday matinee of the Ladies' Musical Club in two groups of songs. The club, which is entering its thirty-first season, presented on the program with Miss Rice, Nelson Morrison, well known Tacoma pianist, and Margerie Calef, violinist. Miss Rice's mezzo-soprano voice, of rich quality, was well suited to her selections.

#### TACOMA NOTES.

Hiram Tuttle, Tacoma's well known teacher of voice and baritone soloist, is in southern California on his way to the Northwest after an absence of three months in New York. He is the guest of relatives in Los Angeles, and has a professional engagement there with the Stewart Opera Company. He is also booked to sing in "Iolanthe" in San Diego. While in New York Mr. Tuttle accepted a number of offers for professional work. During the holidays he was the guest of Paul Althouse, Metropolitan tenor. Mr. Tuttle expects to be in Tacoma to resume his studio work here February 1.

The Soldiers' and Sailors' Community Service of Tacoma arranged a musical program for the convalescent soldiers at the United States Hospital at Cushman recently. Among the attractions were numbers by the Fourth Division Band of Camp Lewis and solo numbers by Major M. Stiness.

Marian Coryell, of Seattle, whose compositions and brilliant piano work have made her a favorite in Tacoma, was heard recently in a group of Chopin and Mendelssohn numbers at the January soiree of the Tacoma Fine Arts Studio Club. K. M. K.

#### Many Interesting Soloists at

#### Sterner's Thursday Musicales

The regular Thursday evening musicale at the New York School of Music and Arts, Ralfe Leech Sterner, founder and president, on January 27, brought, as usual, many excellent singers and pianists to the fore. The singing of the distant canary, almost a rival to certain voices heard that evening, showed that bird thoroughly sympathetic, for it was noticeable that it sang only when high and clear tones were heard.

Carmen Ascensio, rightly named, for she is of Spanish type, excelled with her high and brilliant voice in "The Kiss" waltz. Margaret Hitch, a contrasting blonde, sang as if she loved it, "Spring" and "Winter" being her numbers. Malcolm Beck sang Gilbert's "Evening Song" well. Miss Stavrovsky sang songs by Curran and d'Hardelot and the Verdi "Pace" aria, and, as ever, was a distinguishing feature of the affair; her voice is full of emotion, guided by intellectual understanding. Betty Rosalsky sang a song by Doril and "Nymphs and Fauns," again showing a voice of flexibility and innate musical feeling. Gladys Birkmire has a most promising voice, proving this in Wood's "Bird of Love." "Had You But Known" (Denza) and "Invictus" (Huhn) were sung with fervor by E. A. Spitzer. A pianist of decided merit is Rosie Vivola, who played with especially dainty touch Liszt's "cross hand" study in D flat. Mr. Carcione duplicated his recent appearance in the same environment in Handel's celebrated "Largo," into which he put Italian feeling and style. Florence Church played Chopin's big polonaise in A flat, her technique well developed, her left hand and wrist triumphing over the fearsome four pages of octaves. George Bilotti played his own berceuse and Albeniz's "Iberia," making a hit, especially with the latter piece. All the pupils appeared without the printed music, singing and playing with confidence, and the large audience listened and applauded with appreciative expressions.

#### D'Alvarez to Give Third Recital

Marguerite D'Alvarez will give her third and last recital of the season at Aeolian Hall on Thursday evening, February 24. Included in her program will be the three airs from "Carmen," the "Card Scene" being added to the "Habenera" and "Seguidilla." She will also sing an aria from "Iphigenie en Aulide" and several groups of songs.

## CREATORE OPERA COMPANY DELIGHTS IN MEMPHIS

Four Works Offered with Excellent Casts—Yolanda Mero Scores—Nevin Appointed Municipal Director of Music and Dramatic Art—Sunday Afternoon Concerts Popular

Memphis, Tenn., January 10, 1921.—The operatic productions given in Memphis just before the holiday season by the Creatore Opera Company, under the direction of the Cortese Brothers, were most successful and commendable. The orchestra, under the inspiring leadership of Creatore, and the soloists were very satisfactory. "Aida" was the introductory offering, Agnes Robinson singing the title role, with Henriette Wakefield as Amneris and Greek Evans as Amonasro proving the bright stars of the performance. In "Otello," which followed, Francesco Bocca-Fusco gave a most impressive interpretation of the title role. Silvis Garavelli shared honors as Iago. As Desdemona, Marion Veryl was very pleasing, especially so in the "Willow Song" and the "Ave Maria."

"The Barber of Seville" was given at the matinee performance, the engagement closing with "Carmen." Sciarretti, Evans and Henriette Wakefield were again heard to excellent advantage. The engagement was a decided success, and the Cortese Brothers announce that the pre-holiday opera season will be extended again next year.

#### YOLANDA MERO SCORES.

Yolanda Mero, pianist, who has been in Memphis on two occasions previously, was given a real ovation when she was heard in a recital under the direction of Mrs. Jason Walker. Her playing at this recital not only upheld the splendid impression previously made, but won for her new laurels, and deservedly, for she scored a signal success.

#### NEVIN MUNICIPAL DIRECTOR OF MUSIC AND DRAMATIC ART.

Arthur Nevin, of New York, has been appointed municipal director of music and dramatic art. E. R. Barrow, chairman of the music committee of the Chamber of Commerce, made the selection. It is the purpose of Mr. Nevin to promote community singing, choral work and dramatic art. The enterprising spirit which prompts undertakings of this nature is commendable.

#### SUNDAY AFTERNOON CONCERTS POPULAR.

The Sunday afternoon sacred concerts are proving even more popular than last season, if the "S. R. O." sign is any indication. The choir of Calvary Episcopal Church gave Rossini's "Stabat Mater" last Sunday, and probably the only criticism to be made is that it had to be sung to piano accompaniment, which, after all, is not a criticism. Memphis should have an auditorium equipped with a large pipe organ, and, while we are planning for this great event, let us have several organs where pupils can, for a nominal sum, practice. At the present time there is not an available practice organ in the city.

The third sacred concert was miscellaneous and marked the initial effort in community singing, led by Ben H. Carr and assisted by an orchestra of several pieces. J. V. D.

## Current New York Musical Attractions

- "Afgar" (Oriental extravaganza, with Delysia), Central Theater.
- Century Promenade (Midnight Rounders of 1921, 11:30, Century Roof).
- "Erminie" (Revival with Francis Wilson and DeWolf Hopper), Park Theater.
- "Good Times" (extravaganza), Hippodrome.
- "Greenwich Village Follies" (revue), Shubert Theater.
- "Her Family Tree," (Nora Bayes presents herself), Lyric Theater.
- "Honeydew" (last two weeks), Casino.
- "Irene" (musical comedy), Vanderbilt Theater.
- "Mary" (musical comedy), Knickerbocker Theater.
- "Lady Billy" (musical comedy, with Mitzi), Liberty Theater.
- "Mary Rose" (Play by J. M. Barrie, with incidental music), Empire Theater.
- "Dear Me" (play, with songs by Grace La Rue), Republic Theater.
- "Passing Show of 1921" (revue), Winter Garden.
- "Rollo's Wild Oat" (play, with incidental music), Punch and Judy Theater.
- "Spanish Love" (play, with incidental music), Maxine Elliott Theater.
- "Sally" (with Marilyn Miller), New Amsterdam Theater.
- "The Rose Girl" (opening week), Ambassador Theater.
- "Tickle Me" (last two weeks), Selwyn Theater.
- "Tip-Top" (Fred Stone's show), Globe Theater.
- "Ziegfeld Midnight Frolic" (11:30 p. m.), New Amsterdam Roof.

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